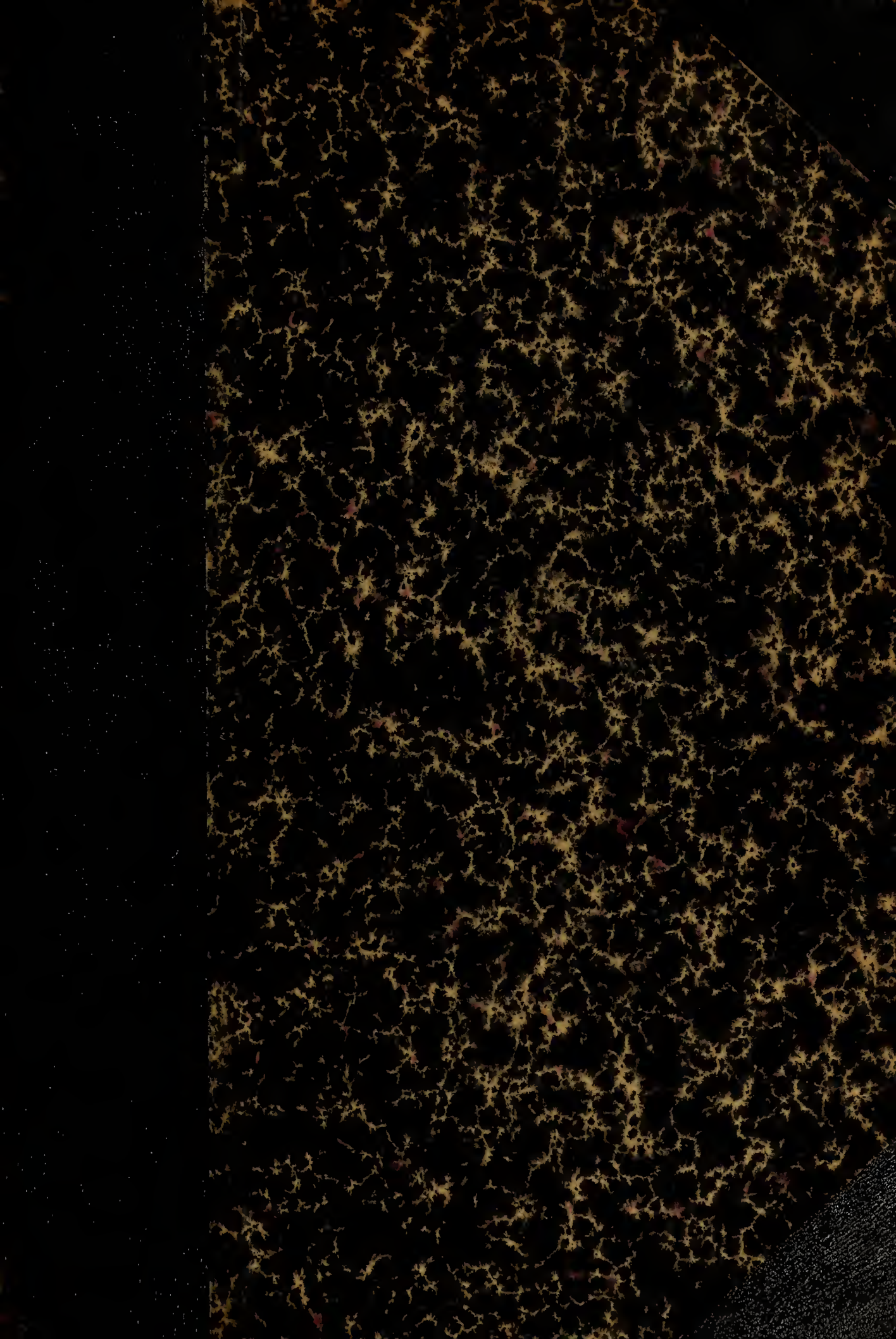


New York Programmes

CARNEGIE HALL NEW YORK

Thursday Evening, November 16, at 8.45

Saturday Afternoon, November 18, at 2.30



BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-THIRD SEASON 1933–1934

PROGRAMME

Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Elcus, G.
Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Resnikoff, V.
Eisler, D.

Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.

Cherkassky, P.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.

Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

Tuba.	Harps.	Timpani.	Percussion.
Adam, E.	Zighera, B.	Ritter, A.	Sternburg, S.
	Caughey, E.	Polster, M.	White, L.

Organ.	Piano.	Celesta.	Librarian.
Snow, A.	Sanromá, J.	Fiedler, A.	Rogers, L. J.

CARNEGIE HALL - - - NEW YORK

Forty-eighth Season in New York

FIFTY-THIRD SEASON, 1933–1934

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programmes of the

FIRST CONCERT

THURSDAY EVENING, NOVEMBER 16, at 8.45

AND THE

FIRST MATINEE

SATURDAY AFTERNOON, NOVEMBER 18, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

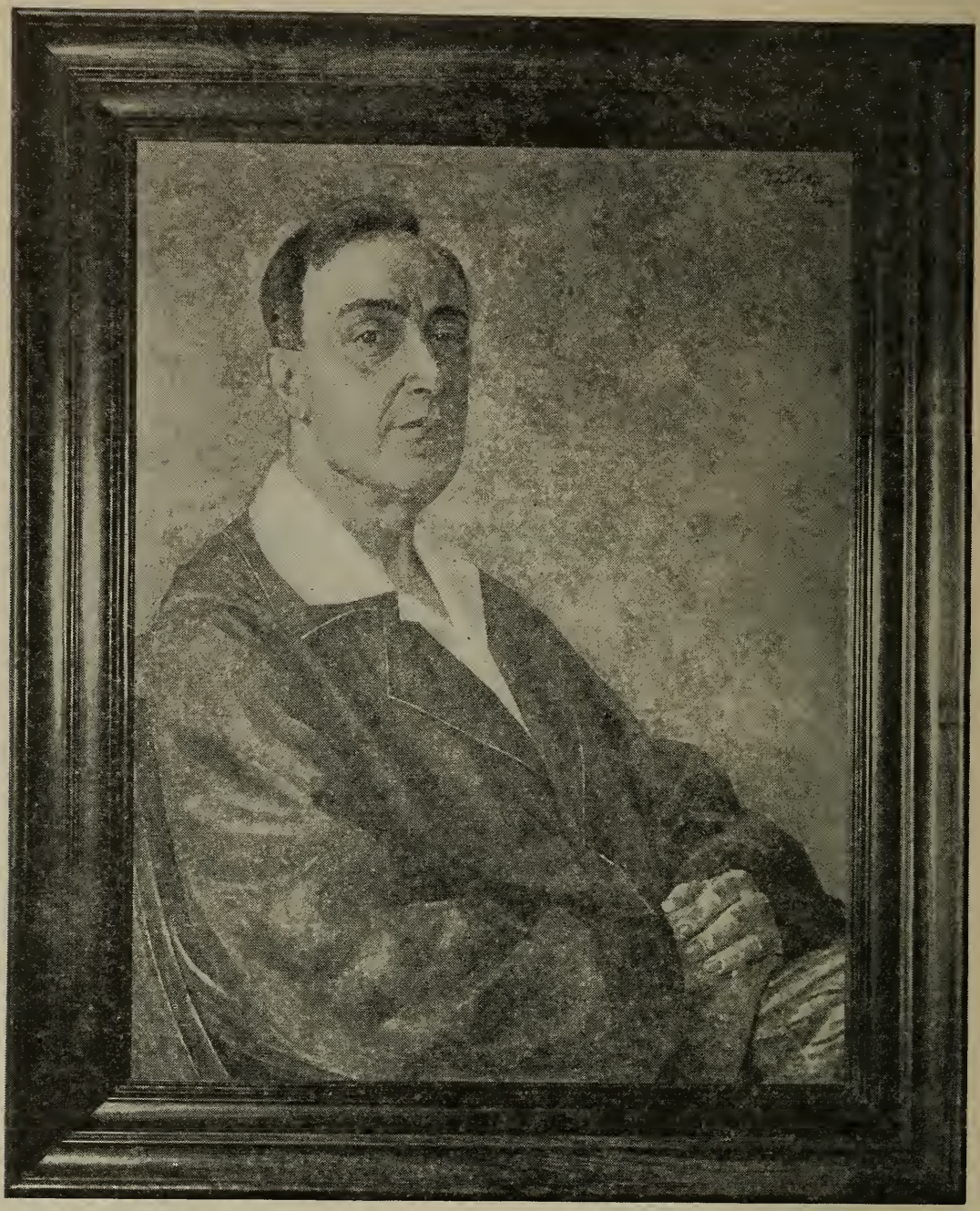
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A PORTRAIT OF DR. KOUSSEVITZKY

By K. PETROV–VODKIN

This is one of the pictures shown in the collection which has been assembled in Symphony Hall on the occasion of his tenth season as conductor of this orchestra

CARNEGIE HALL NEW YORK

Forty-eighth Season in New York

Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

FIRST CONCERT

THURSDAY EVENING, NOVEMBER 16

AT 8.45

PROGRAMME

Ravel . . . "Le Tombeau de Couperin" (Suite for Orchestra)

I. Prelude.
II. Forlane.
III. Menuet.
IV. Rigaudon.

Tcherepnin, N. . . . Three Pieces for Orchestra, after a Tale of Edgar Allan Poe, Op. 59

I. In the Room of the Ebony Clock.
II. A Revel.
III. Fate—The Spectre—The Final Struggle—The Chimes of Death.

(First Performance in New York)

Sibelius Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

STEINWAY PIANO

There will be an intermission of ten minutes before the symphony

The music of these programmes is available at the 58th Street Library

Suite for Orchestra, "Le Tombeau de Couperin"* ("Couperin's Tomb") Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrenées, on March 7, 1875; at home near Paris)

In July, 1914, Ravel began to compose a Suite for pianoforte, entitled "Le Tombeau de Couperin." The fantastical title was probably invented to give the idea that the Suite was in the ancient manner, after the manner of the great writer for the clavecin, whose exquisite music is still modern. The war came and Ravel fought for his country. The work was completed in June and November of 1917. The published Suite was copyrighted in 1918. The Suite is in memory of his friends killed in the war.

Ravel took four movements of this pianoforte suite and orchestrated them. The orchestra employed is a small one: two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, one trumpet, harp, and strings. This Suite was brought out at a Pasdeloup concert in Paris, Rhené-Baton conductor, on February 28, 1920.

The first performance in the United States was at Boston by the Boston Symphony Orchestra on November 19, 1920, Mr. Monteux conductor.

1. Prelude. E minor, vif, 12-16 time.

2. Forlane. The forlane, forlana, or furlana, is said to derive its name from the district of Friula, whose inhabitants were called Furlani. (Marshal Ducrot was made Duke de Frioul.) It is an old dance, belonging to the Venetian gondoliers, and performed by two dancers, whirling giddily, and, as some say, now and then giving imitations of rowing or pulling an oar. The time is generally given as 6-8. Desrat describes it as having a close analogy to the tarantella, and he says the time is 3-8. The furlana was one of several foreign dances that made their way into France late in the sixteenth or early in the seventeenth century, as the figured Italian dances, the Brando and the Balletto, hitherto unknown or little practised at the Court, came into fashion in the time of Catherine de Medicis, who loved dancing, so that, as Brantôme assures us, she busied herself with inventing ballet steps and devising new figures. But it was Guillaume Louis Pécourt who made popular La Forlana, with La Bourrée d'Achille, La Mariée, Le Contredanse, Le Rigaudon des vaisseaux, Aimable Vainqueur, La Bourgogne, La Savoye, La Conty, Canary à deux, and many others.

Pécourt was born at Paris in 1653; he died there in 1729. He made his first appearance as a dancer in Lully's lyric tragedy, "Cadmus et Hermione," at the Palais Royal, in 1674. He was ballet-master at the Court and at the Opéra until 1703, but he was actively employed as a master to the time of his death. He is described as a handsome, graceful fellow, loved by every one, especially women. He was for a time a favorite with Ninon de l'Enclos. Famous for his native wit, unusually well-read, he once encountered

*Two hundred years have passed since the death of Francois Couperin (born in Paris, Nov. 10, 1668; died there, Sept. 12, 1733).

the Duke de Choiseul at Ninon's house. Pécourt was wearing a coat so heavily embroidered that it resembled a uniform. The Duke, jealous, knowing that Pécourt preferred the dancer, sneered: "Since when have you been in the military and in what division of troops do you serve?" To which Pécourt replied: "I command a *corps* in whose service you have been for a long time." It is strange that the gossiping Tallemant des Reaux in his amusing reminiscences of Ninon does not mention the Duke or the dancer, who was famous for his grace and agility in Lully's "Thésée," "Atys," "Isis," "Bellérophon," "Persée," "Amadis." Bruyère introduced him in his "Des Femmes" as Bathyllus.*

3. MENUET. The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus.* The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

*For the sting in this comparison see the sixth satire of Juvenal, line 63. Bathyllus of Alexandria with Pylades of Cilicia brought to perfection the imitative dance, or ballet, called *Pantomimus*. One of his favorite rôles was Leda.

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The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

4. Rigaudon. Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: "I have heard a dancing master say that the name of this dance came from that of its inventor, who was called 'Rigaud.'" Mistral states that this Rigaud was a dancing-master at Marseilles. The word "rigadoon" came into English literature as early as 1691. There is a verb "rigadoon." Dr. Oliver Wendell Holmes in "Elsie Venner" uses it: "The Doctor looked as if he should like to rigadoon and sashy across as well as the young one."

The noun in English, as in French, is applied to the dance and the music for the dance.

Three Pieces for Orchestra, after a Tale of Edgar Allan Poe, Op. 59 Nikolai Nikolaievitch Tcherepnin

(Born at Leningrad on May 15, 1873; living at Paris)

Poe's "The Masque of the Red Death" in the French translation of Charles Baudelaire has suggested to Nikolai Tcherepnin these three "Fragments Symphoniques." The score is dated "Paris, 1931–1932." It is performed from the manuscript, which bears the dedication "à Monsieur Serge Koussevitzky."

Nikolai Tcherepnin and his son Alexander Nikolaievitch have both been represented upon these programmes: the elder Tcherepnin by his Piano Concerto in C-sharp minor (Benno Moiseiwitsch, soloist) in Boston, October 27, 1922. Three pieces were conducted by the composer at the Boston concerts of November 27 and 28, 1931. They were "The Enchanted Kingdom" (after a Russian Tale); Eight Miniatures "After a Russian Illustrated Alphabet" (first performance); and a Prelude "In Memory of Rimsky-Korsakov" (first performance). Alexander Tcherepnin's "Magna Mater" was performed December 9, 1932 (first performance in the United States).

Nikolai Tcherepnin's Prelude (listed above) is an expression of reverence for his master—Rimsky-Korsakov, with whom he studied at the Imperial Conservatory, in Leningrad (1895–98). Having prepared for the law in that city, Tcherepnin soon gave his career to music. In 1901, he conducted the Belaiev Concerts. In 1905, he became conductor of the Marinsky Opera, and has since led orchestral concerts and opera on various occasions. In the first years of Diaghilev's Ballet Russe (1909–1914), he conducted performances in European cities. After the revolution (1918) he went to Tiflis, where he directed the Conservatory and the Opera. Since 1921, he has made Paris his home. The pupil of Rimsky-Korsakov has in turn become the teacher of Prokofieff, Obukov, and his own son.

The composer is familiar to many by the ballets "Le Pavillon d'Armide" and "Narcisse," produced by Diaghilev. Among his other

ballets "The Masque of the Red Death" is of special interest at the moment. Three operas are listed: "Armut ist keine Schande," "Swat," and "Wanka, der Kanzler." A number of orchestral works include a prelude to Rostand's "La Princesse Lointaine," the Witches Scene from "Macbeth," and "Le Poisson d'Or" (after Pushkin). There are also songs, choral, and chamber music. The composer made a revision of Rimsky-Korsakov's "Snow Maiden" for the Opéra Comique in Paris in 1928. He rounded out Moussorgsky's fragmentary opera "The Fair at Sorotchintzky," filling in gaps from the composer's melodies, and otherwise completing the orchestration from sketches. The opera was produced at Monte Carlo on March 17, 1923, and at the Metropolitan Opera House, New York, November 29, 1930.

In his new score, Tcherepnin uses a maximum orchestration: five flutes (two interchangeable with piccolo), five oboes, two English horns, five clarinets, bass clarinet, three bassoons, double-bassoon, six horns, five trumpets, four trombones, two tubas, timpani, bass drum, four snare drums, two tambourines, cymbals, triangle, tam-tam, castanets, xylophone, chimes, small bells, celesta, pianoforte, two harps, organ and strings. A tam-tam and bell are played off stage in the second movement, and in the last, muffled drums are added.

The first movement is adagio; the strokes of the clock are suggested in a fateful undercurrent. The second movement opens molto largamente, and leads to an allegretto, the strains of a waltz. The conclusion progresses with mounting sonorities, allegro risoluto, and andante molto sostenuto to a climax, allegro feroce. The closing pages are molto adagio.

The composer sends as a key to the three movements, the following quoted lines from Baudelaire's translation:—

I.

Dans La Salle a L'Horloge d'Ebène.

. . . C'est dans cette salle que s'élevait une gigantesque Horloge d'Ebène . . .
. . . Son Pendule se balançait avec un tic-tac sourd, lourd, monotone . . .

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II.

Une Fête.

L'Entrée. La Danse glissante.
La Danse lourde.
La Danse tourbillonante.

Le Carillon.

. . . C'était une joyeuse et magnifique Orgie . . .
. . . Il y avait du beau, du licencieux, du bizarre . . .
. . . C'était comme une multitude de rêves, qui se pavanaient ça et là, et l'on eût dit, qu'ils exécutaient la musique avec leurs pieds, et que les airs étranges de l'orchestre étaient l'écho de leurs pas . . .
. . . Et de temps en temps on entend sonner l'Horloge d'Ebène, et alors tout s'arrête, tout se tait, excepté la voix de l'Horloge . . . Les musiciens sont contraints d'interrompre leurs accords . . . les danseurs cessent forcément leurs évolutions . . . Les rêves sont glacés, paralysés dans leurs postures . . .

III.

Le Destin.

. . . Mais les échos de la sonnerie s'évanouissent, et à peine ont-ils fui, qu'une hilarité légère et mal contenue circule partout. Et la musique s'enfle de nouveau et les rêves rêvivent et ils se tordent ça et là, plus joyeusement que jamais . . .

L'Apparition Du Spectre.

La Suprême Lutte. Le Carillon Funèbre.

. . . Et on reconnut alors la présence de la Mort Rouge, et tous les convives tombèrent un à un dans les salles de l'orgie . . .
. . . Et la vie de l'Horloge d'Ebène disparut avec celle du dernier de ces êtres joyeux . . .
. . . et les ténèbres et la ruine et la Mort Rouge établirent sur toutes choses leur empire illimité . . .

* * *

The perennial French enthusiasm for Poe is insufficiently expressed by *Larousse,* the encyclopedia famous for its definition of Shakespeare as "the author of a great number of tragedies and comedies regarded for the most part as masterpieces." Larousse dismisses Poe as "an American writer of disordered* imagination, author of the *Histoires Extraordinaires.*" The French poets and essayists have been less laconic. Charles Baudelaire was the awakener of a prodigious Poe movement in France. He translated the bulk of Poe's prose, and Mallarmé did as much with the poems. The tales, poems, and novels have been subsequently retranslated, praised and analyzed from generation to generation, until the French bibliography of Poe has become a literary "who's who," pages long.

It was in 1846 or 1847 that Baudelaire fell by chance upon a copy of "The Murders in the Rue Morgue." He canvassed his American acquaintances for copies of Poe's periodicals, seizing every "tale" he could lay his hands upon. Poe at the first reading stirred in him what he called *"une commotion singulière."* It was, according to Baudelaire himself, something far more than the exotic, the touch of madness in the subjects, that so completely captured the imagination of the symbolist poet. Poe's style became at once his ideal of *"La Beauté,"* the realization of something he had long

*"*déreglé.*" Rémy de Goncourt takes exception to this definition as no less applicable to Baudelaire, Chateaubriand, Goethe, Dante, or Flaubert.

been striving for. As he wrote to a friend—"Then I found, believe me if you will, poems and tales which I had long dimly sensed, but in a vague and formless way, and which Poe had integrated and brought to perfect expression." "I am accused, *I,*" he wrote in 1864, "of imitating Poe. Do you know why I so patiently translated Poe? Because he resembled me. The first time I opened a book by him, I saw with terror and delight not merely objects that I had dreamed of, but *sentences,* which I had thought of, and he had written twenty years before."

Baudelaire, at that time spiritually reduced by poverty and drugs, by lack of recognition, by the encumbrance of his notorious Jeanne Duval, found a new purpose in life. He left Jeanne for Poe, threw himself intermittently into the labor of translation, until, by 1865 he had put into French two volumes of "Histoires Extraordinaires," "Aventures d'Arthur Gordon Pym," "Eureka," and "Histoires Grotesques et Sérieuses." These translations, which for the most part keep faith with and preserve the flavor of the original,* fall little short of one-half the poet's published works.

Poe had meanwhile died, and the Frenchman found a new mission. "I want to make Edgar Poe, who is not much in America, a great man in France." In an article written for the Revue de Paris (1852) Baudelaire states—"There are destinies oppressed by fatality; there exist in the literature of every country men who bear the word 'Luckless' written in mysterious characters on the sinuous wrinkles of their foreheads—Society strikes them with an individual anathema, and against them uses as arguments vices of character which its own persecution has given them." Unconsciously the writer seems to identify himself with Poe as the victim of society. Surely there is a strange resemblance in these two self-tortured artists of different worlds.

Forgetting for the moment his difficulties with his own public, Baudelaire had much to say about the attitude toward Poe in America,† which he called at different times, "a vast cage," "a great banking establishment," and "a great gaslit Barbaria." When Griswold began to make grudging remarks about Poe, even in his obituary notice, Baudelaire sent forth this barb: "Is there no law in America which keeps dogs out of cemeteries?"

"Perhaps the tumult of criticism awakened by the French writer may teach us to understand the American," so concludes Arther Ransome in his book on Poe. "It should at least widen our conception of him, and show that he too is among the great men with a meaning for more than one age, and for men of more than one temperament. It clears away those difficulties of language that

*In "Baudelaire, Flesh and Spirit," Lewis Piaget Shanks places the translation above the translated. "If he (Baudelaire) does yield now and then to the sorcery of his master, borrowing motifs or metaphors, he casts them into a finer mold, the mold of his Latin culture.

"His translation proves it, despite occasional mistakes that show too great dependence upon his dictionary. Astonishingly literal as it is, it still surpasses the original. It has no paragraphs filling two pages, no frightful lapses into the jargon of journalism, none of the vulgar smartness that makes us remember that Poe wrote in 1840. Many things in Poe's diction "date" him definitely. Not so with Baudelaire: he gives us the classic French of all time. This is why Walter Pater preferred to read Poe in French: his ear caught Baudelaire's superiority in elegance and tone unity."

†It should be remembered that Emerson called Poe "the jingle man," and James Russell Lowell spoke of his genius as "two-fifths sheer fudge."

stood between himself and us, obscuring him in our narrow eyes, like the provincial manners that, before now, have often blinded Londoners to a great man's worth. It destroys prejudices and cleans our spectacles. And the cleaning of spectacles is one of the highest services that the intellect of a man or of a nation can give to the intellect of another."

* * *

The Masque of the Red Death

"The Masque of the Red Death," one of Poe's later tales, has been particularly admired for the writer's canny skill in cumulative effect. Quotations from the English text will revive the scene:—

"The 'Red Death' had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its avatar and its seal—the redness and the horror of blood. There were sharp pains and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body, and especially upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow-men. And the whole seizure, progress, and termination of the disease were the incidents of half an hour." . . .

But the Prince of the realm, a gentleman of "indefinite decorum," defies fate in a novel manner. "When his dominions were half depopulated, he summoned to his presence a thousand hale and lighthearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extension and magnificent structure, the creation of the Prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers, and welded the bolts. They resolved to leave means neither of ingress nor egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The Prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was beauty, there was wine. All these and security were within. Without was the 'Red Death.'" . . .

The masquerade is held in seven rooms of the abbey, fantastically decorated in seven colors. And in the end room, draped entirely in black, "there stood against the western wall a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical, but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and while the chimes of the clock yet rang, it was observed that the

giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation. But when the echoes had fully ceased, a light laughter at once pervaded the assembly; the musicians looked at each other and smiled as if at their own nervousness and folly, and made whispering vows, each to the other, that the next chiming of the clock should produce in them no similar emotion." . . .

"There was much of the beautiful, much of the wanton, much of the bizarre, something of the terrible, and not a little of that which might have excited disgust. To and fro in the seven chambers there stalked, in fact, a multitude of dreams. And these, the dreams, writhed in and about, taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And anon there strikes the ebony clock which stands in the hall of the velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the chime die away, they have endured but an instant, and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live and writhe to and fro more merrily than ever, taking hue from the many-tinted windows through which stream the rays from the tripods." . . .

After one of these dreadful pauses, and another lapse of sixty minutes "which," the author reminds us in a fateful parenthesis, "embrace three thousand and six hundred seconds of the time that flies," "there were twelve strokes to be sounded by the bell of the clock, upon which the assemblage became aware of a strange masked figure standing before them.

"The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in



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blood, and his broad brow, with all the features of the face, was besprinkled with the scarlet horror." . . .

The Prince, in anger, orders the intruder seized, but none dare lay hands on him. "It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached in rapid impetuosity to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry, and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterward, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of revellers at once threw themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave-cerements and corpse-like mask, which they handled with so violent a rudeness, untenanted by any tangible form."

"And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all."

J. N. B.

Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppres-

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

sion. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums, double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It

is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld [New York, 1920]).

* * *

Mr. Cecil Gray finds in the Second Symphony a great advance over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the ninteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion of sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

FIRST MATINEE

SATURDAY AFTERNOON, NOVEMBER 18

AT 2.30

PROGRAMME

Handel Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)

Solo Violins: R. Burgin, J. Theodorowicz

Solo Violoncello: J. Bedetti

I. Introduction; Allegro.
II. Presto.
III. Largo.
V. Allegro.

Vaughan Williams Norfolk Rhapsody, No. 1

Pierné Divertisements on a Pastoral Theme, Op. 49

(First performance in New York)

Tchaikovsky Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima (In movimento di valse).
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

There will be an intermission of ten minutes before the symphony

The music of these programmes is available at the 58th Street Library

Concerto Grosso, No. 5, in D major . . George Frideric Handel

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

Norfolk Rhapsody, No. 1 (E minor) . Ralph Vaughan Williams

(Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England; living in London)

This, the first of three "Norfolk Rhapsodies," composed in 1905, was performed for the first time at a Promenade Concert in London on August 23, 1906.† The Rhapsody was revised in 1914.

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†A Suite for oboe and strings, Op. 12, by Fini Henriques, was played at this concert for the first time. Eve Simony of the Monnaie, Brussels, made her début in England, singing Félicien David's "Couplets du Mysoli" from "Perle du Brésil."


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Vaughan Williams, deeply interested in folk music, collected in January, 1905, at Kings Lynn, Norfolk, old songs. Some of these he used for his Rhapsodies.

The second Rhapsody, D minor, and the third (Alla Marcia, G minor and G major), composed in 1906, were produced at a concert of the Cardiff Festival, September 27, 1907. It was the intention of the composer to write a Norfolk Folk-Song Symphony. The Rhapsody No. 1 should serve as the Introduction and first movement, with the chief themes derived from these songs: for the Introduction, "The Captain's Apprentice" and "A Bold Young Sailor Courted Me"; for the following Allegro, "The Basket of Eggs," "On Board a '98," and "Ward the Pirate." Rhapsody No. 2 would be the slow movement, with Scherzo—the latter an episode in the movement. Rhapsody No. 3 would be the Finale. But Williams discarded the third Rhapsody and was doubtful about the second.*

Vaughan Williams contributed the words and tunes of the songs used in this Rhapsody,—he heard them sung at Kings Lynn—with other folk-songs, to the *Journal of Folk-Song Society*, 1906.

THE CAPTAIN'S APPRENTICE

One day this poor boy to me
Was bound apprentice
Because of his being fatherless;
I took him out of St. James' workhouse,
His mother being in deep distress.

There are other verses as naïve.

A BOLD YOUNG SAILOR

A bold young sailor courted me,
And stole away my liberty;
He stole my heart with my free good will,
I must confess I love him still.

THE BASKET OF EGGS

Down in Sand bank (?) two sailors they were walking,
 Their pockets were both lined with gold;
And as together they were talking,
 A fair maid there they did behold—
With a little basket standing by her
 As she sat down to take her ease;
To carry it for her one of them offered,
 The answer was, "Sir, if you please."

ON BOARD A '98

When I was young and scarce eighteen,
 I drove a roaring trade;
And many a sly trick I have play'd
 With many a pretty maid.

My parents found that would not do;
 I soon would spend their store.
So they resolv'd that I should go
 On board a Man of War.

*For this information we are indebted to Mr. Edwin Evans's articles about Vaughan Williams in *The Musical Times* of April, May, June, 1920.

There are eight verses. The sailor served for many years, was at Trafalgar; at last found rest at Greenwich. The last verse ends:

I've done my duty, served my king,
And now I bless my fate;
But, damme, I'm too old to sing,
I'm nearly ninety-eight.

WARD THE PIRATE*

This is a very old song, and relates to the story of the pirate's engagement with the man-of-war *Rainbow*. There are eight verses.

Come all you gallant seamen bold, all you that march to drum,
Let's go and look for Captain Ward, for on the sea he roams;
He is the biggest robber that ever you did hear,
There's not been such a robber found for above this hundred year.

Mr. Philip Gosse, in his "The Pirate's Who's Who" (1924), mentions two by the name of Ward, but does not give their proper names. We believe the hero of the ballad was James. He was probably Mr. Gosse's "one of the first English pirates to establish himself on the Barbary Coast in North Africa. By the year 1613, some thirty others had their headquarters at the mouth of the Sebu River."

The other Captain Ward mentioned by Mr. Gosse, "as a poor English sailor went to Barbary, turned Mohammedan,† offered his services to the Moors, and became captain of a galley. He grew to be very rich and 'lived like a Bashaw in Barbary.' "

* * *

*Vaughan Williams's arrangement of "Ward the Pirate" for male chorus (T. T. B. B.) was published in 1912.

† This is Mr. Gosse's spelling. See Mr. H. W. Fowler's amusing remarks in his "Modern English Usage" about those who prefer this form to "Mahometans."—P. H.

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Vaughan Williams's interest in folk-songs is also shown by his two "Orchestral Impressions" ("Harnham Down" and "Boldrewood") (1904) and his "Symphonic Impression: In the Fen Country" (1905)—produced at one of Beecham's concerts in London in 1909. He has published "Folk-Songs of England," Parts II and IV (1908), and has edited "Folk-Songs of the Eastern Counties" (1906), "The Motherland Song Book," Vols. III and IV (1919). He has composed a Fantasia on Christmas Carols (solo, chorus, and orchestra) (1912). The long catalogue of his works also includes Five Folk-Songs for unaccompanied chorus (1913): "The Jolly Ploughboy" for male chorus (1908), "The Winter is Gone" for male chorus, "Mannin Veen," a Manx folk-song for mixed chorus (1913), "The Turtle Dove" for male chorus (1919), and arranged the French folk-song "L'Amour de Moy" (1907).

Divertisements on a Pastoral Theme, for Orchestra, Op. 49

Henri Constant Gabriel Pierné

(Born at Metz, on August 16, 1863; living in Paris)

Written in the summer of 1931, this music was first performed by Pierné's own orchestra of the Concerts Colonne in Paris, February 7, 1932. The dedication reads: "À mes chers amis et collaborateurs, aux artistes de l'orchestre Colonne.—G. P. 1931."

Lest his public take his "pastoral theme" too seriously, the composer affixes to his score an epigram of Hans von Bülow: "The theme has no more importance than the title of a book in relation to its contents."

The development of his theme is also elucidated in the score: "'Divertissements' is not here used in the choreographic sense of the word, but to suggest 'free variations' on the theme itself, combined in such a way that the changing themes, character, and spirit produce a variety in keeping with the initial subject.

"The theme first disclosed simply by the English horn alone is not appreciably altered in the first variations, but is accompanied by a series of designs which ceaselessly vary the color and oppose or blend by turn the various groupings of the orchestra.

"In the first variation, the theme is given to the double-basses; in the second to the violins. This leads to a stretto in form of canon for strings pizzicato. In the third, for wood-winds alone, the bassoon and double-bassoon give the theme in the relative D minor, with ornamentation from the higher instruments. In the fourth, the horn has the theme, with accompaniment of strings. The fifth is given to the brass, the trumpets and trombones carrying the theme. In the sixth, the violins and violas play the theme against chromatic variations in the wood-winds.

"Then there arise successively a Viennese waltz with subtly inflected rhythms through which the violas interweave the theme, then a 'cortège blues' by the muted trumpets, which lead the theme into a new rhythm. Finally a saxophone solo, with derivative ornamentation from the strings, sighs a melancholy and languorous phrase in G minor. This is succeeded by a brilliant 'finale en forme de gigue,' where the composer of 'Cydalise' and 'Impressions de Music Hall' exercises all the resources of his orchestral palette."

The orchestration follows: three flutes (piccolo), two clarinets, bass clarinet, two oboes, English horn, two bassoons, contrabassoon, saxophone, four horns, three trumpets, three trombones, tuba, timpani, small drum, bass drum, cymbals, triangle, harp, and strings. J. N. B.

Symphony in F minor, No. 4, Op. 36. Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony Concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony

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Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904; October 21, 1905; October 16, 1909; February 10, 1912; February 14, 1914; March 3, 1916; December 28, 1917; November 25, 1921; March 26, 1926; October 28, 1927; October 31, 1930.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. Born in the village Snamensk, government of Smolensk, February 10, 1831, she married in 1848 an engineer, and for some years knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Joseph Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; pure in thought and action; a woman that was compassionate, not sentimental.

The composer wrote to her on May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In

August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejdna Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato,

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877 He left his wife at Moscow, October 6 of that year.

the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mme. Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustrations in notation:—

"The introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealousy provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip

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into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizzare, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

In December, 1890, Mme. Meck wrote that her affairs were complicated. She was on the brink of ruin, and could not continue her allowance to Tchaikovsky. He was greatly disturbed, but his brother writes that Peter, "with his usual lack of confidence, greatly exaggerated to himself the consequences of this loss." Peter did not recover from the blow: his letters to her were not answered. It seems that from 1890 she had suffered from a "terrible nervous disease, which changed her relations with everyone." On Tchaikovsky's death-bed, her name was on his lips, "and in the broken phrases of his last delirium these words alone were intelligible to those around him." She died on January 25, 1894, five months after Peter died. The news of his end reached her on her death-bed.

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato"; Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied. The translation of this song is by Jacob Robbins*:

Little birch-tree, growing in the meadow,
Curly-leaved and growing *in the meadow.*
Chorus: Liulee, lilulee, in the meadow.

(The final phrase of the chorus throughout the song is always the last part of the verse—in italics.

Who will break your *fresh white branches?*
I'll go out a-walking *in the meadow,*
I will break your branches *in the meadow,*
I will cut three branches *in the meadow.*
I will make three whistles *in the meadow;*
I will take my singing *balalaika,*†
Play a song upon my *balalaika.*
I will go right up *to his doorway,*
To the door of *my beloved,*
With my singing him *to awaken.*
Rise, my beloved, *from thy slumber,*
Rise, my beloved *and awaken.*
Rise and pray before the *holy ikon,*
Rise and don thy shoes of *russet leather,*
Don the coat my hands *have embroidered.*
Take my hand and come *to the meadow.*

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has

*"Russian Folk Songs: Reprinted from Vol. 1 of 'Folk Songs of Many Peoples.'" Compiled by Florence H. Botsford, The Woman's Press, New York, 1922.

†The balalaika in the Stearns Collection of Musical Instruments at the University of Michigan, Ann Arbor, has a deep body with rounded back; triangular soundboard; three gut strings; fifteen metal frets. "A genuine product of peasant industry. The instrument is of Tartar origin. Length, 53.5 cm.; width, 37 cm.; depth, 11 cm." Professor A. A. Stanley, in his catalogue of the Stearns Collection, quotes from Gogol's "Dead Souls": "Pumpkins called calabashes, with which in Russia balalaikas are made, those light two-stringed instruments, the ornament and solace of the susceptible youth of twenty, who walks along in his dandified way, winking at the white-bosomed, white-necked maidens who have assembled to listen to his soft music."

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not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oneigin' and the second string quartet."

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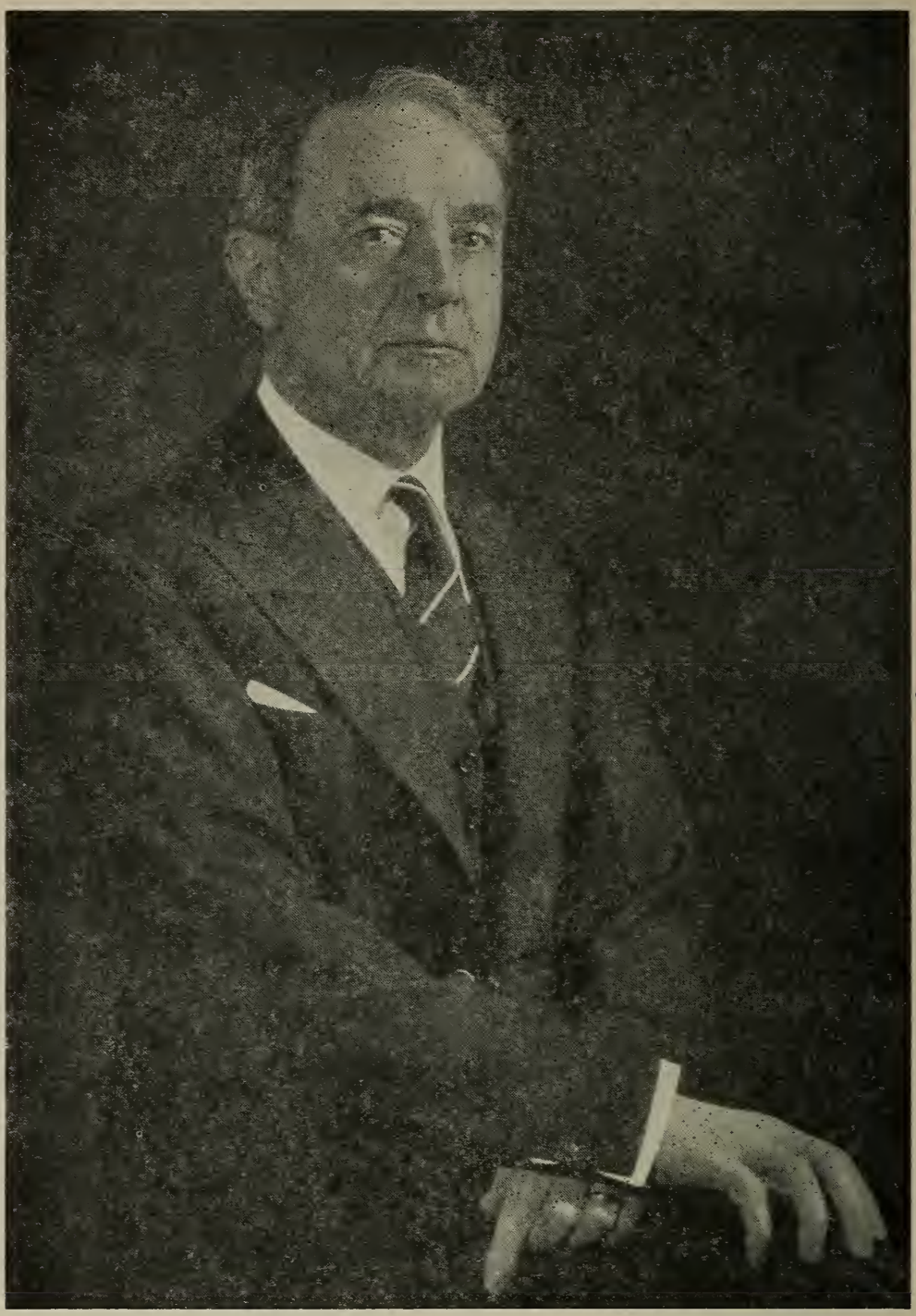
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Boston Symphony Orchestra

Fifty-third Season, 1933—1934

Dr. SERGE KOUSSEVITZKY, Conductor

SECOND CONCERT

THURSDAY EVENING, JANUARY 4

AT 8.45

PROGRAMME

Mozart . "Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)

I. Allegro.
II. Romanza.
III. Menuetto; Allegretto.
IV. Rondo: Allegro.

Markevitch Introduction and Hymn
(First performance in New York)

Ravel . . "Shéhérazade," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor

I. Asie.
II. La Flûte Enchantée.
III. L'Indifférent.

Strauss Tone Poem, "Ein Heldenleben," Op. 40

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***Reminder*—The next concert of the Evening Series will be given on *Friday*, February 2, 1934, at 8.45**

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Introduction and Hymn Igor Markevitch

(Born at Kiev, Russia, July 27, 1912; living at Paris)

Igor Markevitch, the youthful composer whose frail physique belies his ebullient music, is still the particular protégé of Paris, where certain critics and a certain public have followed with eager anticipation the precocious development of his talent. His admirers find it significant that Igor was born with the "Sacre du Printemps," that he was nourished on the milk of "neo-classicism," that his "pure" and unbridled polyphony is quite innocent of revolutionary ardor—he has simply known no other way.

Last June 16, on the eve of his coming of age, Markevitch's two latest scores had their first performance at a semi-private concert in Paris. The pieces were the three *Hymnes* (of which the Introduction and first Hymn are here played), and the "ballet" *L'Envol d'Icare,* which the composer had written to a scenario by the dancer Serge Lifar some time before. The visual presentation of "The Flight of Icarus," for some reason, had never come to pass. In order that this piece, and the "Hymns" might have a hearing, the *Revue Musicale* organized an invitation performance at the Salle Gaveau.

"Une élite" was there, according to Henry Prunières, of that magazine—"one could distinguish all the personalities of the musical and artistic worlds." The "Orchestre Symphonique de Paris" played, and Roger Désormière conducted. M. Prunières withheld his opinion of the hymns, pleading an inadequate performance. He said of them, simply—"the music unfolds by turn rapidly, tranquilly, and with abandon."

The score shows the introduction to be calm and simple in design (barring the juxtaposition of unrelated voices). The hymn which follows is marked "largamente," of sonority gradually intensified. The rhythm is accentuated by the brass, the drums played "without timbre." It is not a complex rhythm in the Stravinskyan sense, for there is no appreciable alteration of the 12/8 signature, and the beat is regular. The complexity is of a sort not readily distinguishable to the ear. It lies within the beat, which contains at moments a five, a four, and a six figure played simultaneously. The instrumentation comprises piccolo, flute, two oboes, clarinet in E-flat, two

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clarinets in B-flat, two bassoons, contra-bassoon, two horns, two trumpets, two trombones, timpani, small drum, military drum (without snare), bass drum, tambourine, cymbals, piano, and strings.

Anyone expecting enlightenment from the title "hymns" need only look upon the short past of Markevitch. Born to the newer way of absolute music, he has not had to rid himself, like the elder moderns, of coloristic and suggestive impedimenta. "Rebus, an Imaginary Ballet" is a suite—nothing more. About a text for his only vocal work, the "Cantata," the young man was totally unconcerned. He handed the completed score to Jean Cocteau, leaving that gentleman to supply words or sounds according to his roaming fancy. For once, in "The Flight of Icarus,"* the composer permitted himself to be bound to a programme, although Boris de Schloezer, who was present at the performance last June, assures us that the composer does not forfeit his absolute standards. "Personal images and emotions hover over the music, but they do not obtrude upon its development."

This writer describes in the "Nouvelle Revue Française" for August, a certain species of *soirée* in Paris, where, with an air, new music is disclosed to the elect. "Premières swarm in Paris—during the season groups like the *Triton* and the *Sérénade* are open for a hearing to ambitious youth. No audacity gives offense—on the contrary. But the strange part of it is that the results of this broad policy are so meagre. Beside the circumscribed formulas and the commonplaces of the 'right,' we now have the commonplaces of the 'left,' or the 'extreme left.' If there are classical and romantic traditions, there are also revolutionary traditions, and these are actually more tyrannical than the other. Stravinsky, Schoenberg, Hindemith, Prokofieff, all have their imitators, not to mention the neo-classics, who cleverly sprinkle with spices the formulas of Bach, Scarlatti, or Rossini. The innovators are usually content with making their choice of one recipe or another, and the highest courage consists in applying these recipes with the utmost rigor, going one better than Stravinsky, Schoenberg, or Hindemith—but always in the same direction."

Hitherto skeptical of Markevitch, de Schloezer admits his conversion at this concert. This critic was suspicious of the lasting qualities of his precocity; he had been repelled by a certain element of *"snobisme"* which flocked about his suddenly flaring talent. Amid

*"Icarus studies the flight of doves, and succeeds in attaching wings to his back. He essays flight—to a stupefying crescendo he rises and disappears from sight. There is a tense, anguished moment as his youthful companions gaze upwards. Suddenly, on three mysterious chords, the wings float gently to earth. Icarus has perished, but his soul still ascends amidst an unearthly effulgence."

diapasons of praise for the Partita, he had held aloof, finding in it merely a perfectly realized expression of the fad of the season—dehumanized music. The two latest scores, however, gave him an impression, after previous functions, of "a door suddenly opened, admitting a current of fresh air."

"With 'Icarus' and the 'Hymns,' he alters our perspective, and puts us on a different plane. What strikes one first of all is the rich and individual tonal texture. This new sonority depends not only on the instrumentation, nor on the use of new harmonic complexities, but on the touching of an unexpected relation between chord clusters relatively simple in themselves, which on a sudden acquire an unexpected freshness. Of thematic development in the academic sense there is practically none in the 'Hymns' and 'Icarus.' This music is not built up from motives. It does not produce the effect of an architecture of sound, but rather an energy in constant transformation, a spontaneous generation."

Thus the Parisian critics—who have even gone further, and bestowed upon Markevitch the word "great," without qualifying clause. This dictum, preceding his music elsewhere, has aroused in perhaps equal proportions curiosity and skepticism. Whether these writers have really discerned something remarkable or are overzealous to be the first to proclaim another musical milestone like the "Sacre"; briefly—to what extent Markevitch is better than his cult—these are the problems to be solved as the music is heard.

* * *

Markevitch is still too young to have a considerable "biog-

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raphy." His earlier years were interestingly described in the *Boston Transcript* by Nicholas Slonimsky, who knew the youth before fame descended: "Igor Markevitch found himself famous. His modest apartment in Montmartre, where he lives with his family, became a guest-room for transatlantic visitors, and the *ius primae noctis* for his works sold at a price. In Paris, in Brussels, or in Amsterdam the composer would conduct in person; for he likes to direct as much as he dislikes to play the piano in his own works. As a true contrapuntist, he does not write music for solo instruments, but prefers the many-voiced orchestra. True, at the age of five, at Vevey, in Switzerland, whither his family had hastened at the first signs of the approaching war, he wrote a song for his father's birthday. There was also an enigmatic Opus 1, a suite in three movements called 'Les Noces,' written at the age of fourteen. Markevitch squirms painfully when asked about this *œuvre de jeunesse*. The suite, however, determined his destiny. He went to Paris for study with Nadia Boulanger, foster-mother of so many youthful prodigies. After two weeks, she excused him from classes in harmony, with words of praise for his natural science with chords and figurations. He worked at counterpoint and orchestration and was out of his indentures, when Diaghilev came, discovered Markevitch, commissioned him to write a piano-concerto and a ballet."

The immediate cause of Diaghilev's interest was a "sinfonietta." But the death of Diaghilev put an end to the ballet project. The piano concerto Markevitch performed at Covent Garden, London, July, 1929, causing something of a sensation. The Cantata for soprano and male chorus made the eighteen-year-old composer generally known in Paris (June, 1930). The Serenade for solo violin, clarinet, and bassoon was written for and performed by the chamber group, the *Sérénade,* in 1931, and on December 30 of the same year, the Concerto Grosso for forty-six solo instruments confirmed for its author an expectant following in Paris. "Rebus" was first heard on December 15, 1931, the composer conducting.* The Partita, for piano and chamber orchestra, was performed with Marcelle Meyer as soloist, and Désormière as conductor, in May, 1932. A Galop for piano and wind instruments completes the available list of the "maturer" Markevitch.

J. N. B.

*"Rebus" was introduced to this country by the Boston Symphony Orchestra last spring; in New York, April 6; Boston, April 21 and 22.

"IGOR MARKEVITCH—LITTLE ROLLO IN BIG TIME"

By Virgil Thomson

(From *Modern Music*, November–December, 1932)

"Markevitch's first concert at Théâtre Pigale in May of 1930 was a most elegant occasion. From the seclusion of the Place de la Madeleine, Jean Cocteau had sent forth the usual *mot d'ordre* with the equally usual *billets de faveur*.

"I say the usual *mot d'ordre,* but it was really something more than the ordinary command to read a book, or to look at somebody's pictures. There was a sort of formal intimacy everywhere in speaking of the coming concert that made the preparation for it resemble more the plans for a family event, say a wedding, or a christening, or a first communion, than any merely commercial début. Perhaps one half expected that before the evening was over we would all be given boxes of *dragées* to take home, with the name of little Igor painted on the toys in blue.

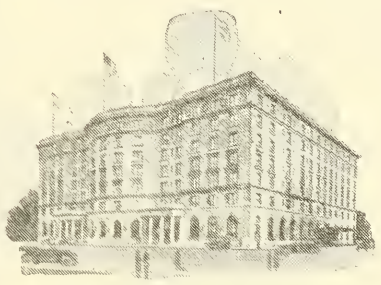
"It was obvious, in any case, that no expense was being neglected which might help to make the occasion worthy of the best traditions of mundane entertainment. It was also obvious that everybody would be there, including Godfather Jean, and that everybody would be quite dressed up. To have refused to wear one's best would have amounted to an antagonistic demonstration, as if one pretended that one were only going to a concert.

"Of course there was a concert, too; that is to say that music was played, lots of music, good music, including a piece by little Igor, whose remarkable talent, correctly disciplined by music-lessons from Nadia Boulanger and Paul Dukas, inspired by the friendship



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"It was a lordly gathering of the clans. Everybody turned out, from the most aged Princess to the youngest Tail-Coat. . . . It was indeed, as I said before, an elegant occasion.

" 'What about little Igor's music?' says my impatient reader.

" 'Quite equal to the occasion,' say I, 'and very good. A bit self-assertive, perhaps, and harsh like the taste of a slightly unripe pear (they must be picked a little green), but full of savor, and with a violent kind of charm. Obviously a first-water talent. Everybody saw that. The public was well disposed and all the friends were pleased and the family was very, very happy.' "

Mr. Thomson has also this to say about the first performance of the "Partita": "It leaves no doubt in anybody's mind. This is big-time success. There is no question of elegance or novelty or manœuvering or sentiment or follow-the-leader. A heterogeneous audience at an otherwise dull concert makes a spontaneous ovation. The piece is a wow. It pleases all degrees of intelligence, from the sublime to the ridiculous. . . . The composer is now a master of his trade—and his public."

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OLGA AVERINO

Olga Averino was born in Moscow, the daughter of a widely known violinist, the granddaughter of Hermann Laroche, eminent critic and writer, and the god-daughter of Modest Tschaikovsky. She graduated from the Imperial Conservatory as a pianist and later studied voice. She became one of the leading sopranos in Russian Opera, but her career there was abruptly ended when the revolution broke out and drove her from Russia. Olga Averino made her way to China, where for two years she sang and taught in the larger cities with English concessions. From there she came to America.

Mme. Averino has given several recitals in New York, where Alexander Siloti was her accompanist. She appeared as soloist with this orchestra in Beethoven's Ninth Symphony on February 17, 1933. She took the soprano solo part in Schönberg's Second String Quartet in F-sharp minor, performed by the Pro Arte Quartet of Belgium, in four concerts in November, sponsored by Elizabeth S. Coolidge—in the Library of Congress, Washington, D.C., at the Art Institute of Chicago (Friends of Music), the Yale School of Music (New Haven), and Sanders Theatre, Cambridge (Harvard University).

"Shéhérazade," Three Poems for Voice and Orchestra*

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, on March 7, 1875; at home near Paris)

"Shéhérazade," a suite of three songs: "Asia," "The Enchanted Flute," and "The Indifferent One," poems by Tristan Klingsor,† composed in 1903, were sung for the first time with orchestra at a concert of the Société Nationale de Musique, Paris, on May 17, 1904, by Jeanne Hatto. At the same concert Mrs. Richard J. Hall of Boston played Vincent d'Indy's Chorale for saxophone written for her.

Ravel's overture "Shéhérazade," composed in 1898 and performed at a concert of the Société Nationale, Paris, on May 27, 1899, has not been published.

*The three poems were performed at these concerts on February 29, 1924, Pierre Monteux, conductor, Vera Janacopulos, soprano. The composer included them upon his programme when he appeared as guest conductor of this orchestra, on January 13, 1928, Lisa Roma, soprano.

†Tristan Klingsor, whose real name is Tristan Leclère, poet, musician, painter, was born at La Chapelle (Oise), France, on August 8, 1874. He contributed to many Parisian journals and magazines beginning with *La Plume* in 1892. He founded the *Ibis*. His "Shéhérazade" was published in 1903. Other collections of his poems are entitled "La Valet de Cœur" and "Poèmes de Bohème." He has composed chamber music and music for his songs, as "Chansons de ma Mère l'Oie," "Chansons de bonne humeur," "Chansons de Quatre Buveurs," etc.

Vieux pays merveilleux des contes de nourrice
Où dort la fantaisie comme une impératrice
En sa forêt tout emplie de mystère,
Je voudrais m'en aller avec la goélette
Qui se berce ce soir dans le port
Mystérieuse et solitaire
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit
Dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,
En écoutant chanter la mer perverse
Sur un vieux rhythme ensorceleur.
Je voudrais voir Damas et les villes de Perse
Avec les minarets légers dans l'air.
Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires ;
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges :
Je voudrais voir des vêtements de velours
Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche ;
Je voudrais voir d'âpres marchands aux regards louches
Et des cadis, et des vizirs,
Qui du seul mouvement de leur doigt qui se penche
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse, et l'Inde, et puis la Chine,
Les mandarins ventrus sous les ombrelles,
Et les princes aux mains fines.
Et les lettrés qui se querellent
Sur la poésie et sur la beauté.

Je voudrais m'attarder au palais enchanté,
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin
Avec un personnage au milieu d'un verger ;
Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou d'innocent
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des reines ;
Je voudrais voir des roses et du sang ;
Je voudrais voir mourir d'amour ou bien de haine ;

Et puis m'en revenir plus tard
Narrer mon aventure aux curieux de rêves,
En élevant comme Sindbad ma vieille tasse arabe
De temps en temps, jusqu'à mes lèvres
Pour interrompre le conte avec art.

Marvellous old country of nurses' tales where the fantastic reigns as an empress reigns in her forest charged with mystery. I would fain go there on the vessel that this evening rocks in the mysterious, solitary harbor and at last unfolds its violet sails as a huge bird of night in the golden sky.

I would fain go towards the flowery isle, hearing the wayward sea sing to an old enchanting rhythm. I would fain see Damascus and Persian cities with slender minarets in air; beautiful silk turbans on swarthy faces with shining teeth; eyes dim with love, and eyeballs glowing with joy in skins yellow as the orange; garments of velvet, fringed garments; peaceful pipes in mouths encircled by white beards; sharp merchants with their suspicious looks, and cadis and vizirs, who with a single gesture of a bent finger grant life or death according to their will.

Fain would I see Persia, the Ind, then China; tun-bellied mandarins under their umbrellas; princes with slender hands; the learned who wrangle over poesy and beauty.

I would loiter in enchanted palaces and, like unto a journeying stranger, look leisurely on landscapes painted on fabrics framed in fir-wood, with some one in the midst of an orchard. I would fain see assassins smiling while the headsman cuts with his great curved sword of the East an innocent neck. Fain would I see queens and the poor, roses and blood, those dying from love or hate.

And then to return later, to tell my tale to those curious about dreams, raising, like Sindbad, my old Arabian cup now and then to my lips, artfully to interrupt my story.

La Flûte Enchantée

Dedicated to Mme. de Saint Marceaux

L'ombre est douce et mon maître dort,
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encore
Et j'écoute au dehors
Une chanson de flûte ou s'épanche
Tour à tour la tristesse ou la joie:

Une air tour à tour langoureux ou frivole
Que mon amoureux chéri joue;
Et quand je m'approche de la croisée
Il me semble que chaque note s'envoie
De la flûte vers ma joue
Comme un mystérieux baiser.

The shade is sweet; my master sleeps with head covered with a peaked silk cap, with his long yellow nose in his white beard. As for me, I am awake and I hear outside a flute-song that pours out in turn joy or sadness.

An air now languorous or trifling played by my beloved; and when I near the window it seems that each note of the flute flies toward my cheek like a mysterious kiss.

L'Indifférent

Dedicated to Mme. Sigismund Bardac

Tes yeux sont doux comme ceux d'une fille, jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encore de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique qui fausse.

Entre! Et que mon vin te réconforte.
Mais non, tu passes,
Et de mon seuil je te vois t'éloigner,
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse.

Your eyes, young stranger, are as mild as those of a girl and the fine turn of your handsome face shadowed with down is the more seductive. Your mouth sings on the threshold of my door a speech unknown, as charming as a melody out of tune.

Enter! And let my wine refresh you. No, you go on and from my threshold I see you move away, gracefully saluting me with a final gesture; your hip lightly bent by your womanish and weary gait.

*
* *

The whole Suite was sung with orchestra by Estelle Liebling in New York at a concert of the Friends of Music, January 15, 1922. The programme stated that this was the first performance in the United States; but it was also said at the time that Marguerite Namara had sung the Suite before that date; whether with or without orchestra was not stated.

Tone-Poem, "A Hero Life," Op. 40 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Ein Heldenleben," a "Tondichtung,"* was first performed at the eleventh concert of the "Museumsgesellschaft," Frankfort-on-the-

*"Ein Heldenleben," although called a symphonic poem by the composer, is really nothing of the kind. Both in form and programme it is more in the nature of the first movement of a symphony magnified and distended out of all proportion, and consists in strongly contrasted sections and in the conflict of opposing forces. The first three parts constitute the exposition; the battle section is the working-out, and the final sections are a recapitulation not only of the work, but also of the hero's—*i.e.*, his own—life and achievements.—Cecil Gray, "A Survey of Contemporary Music." London, 1924.

Main, March 3, 1899, when Strauss conducted from manuscript and Alfred Hess played the violin solo.

The first performance in the United States was by the Chicago Orchestra, Theodore Thomas conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

*
* *

Strauss began the composition of this tone-poem at Munich, August 2, 1898; he completed the score December 27, 1898, at Charlottenburg. The score and parts were published at Leipsic in March, 1899.

The score calls for these instruments: sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps, a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare drum, side-drum, cymbals. It is dedicated to Willem Mengelberg and his orchestra in Amsterdam.*

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the

*The New York Philharmonic and National Orchestra, conducted by Mr. Mengelberg, performed the tone-poem in Boston on March 16, 1922.

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inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitiably mean, and yet perhaps dominant and accepted. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) The Hero, (2) The Hero's Adversaries, (3) The Hero's Helpmate, (4) The Hero's Battlefield, (5) The Hero's Works of Peace, (6) The Hero's Escape from the World, and the Completion.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

I. The Hero (first section).
II. The World that enters in Opposition to the Hero.
 (*a*) The Foes of the Hero (second section).
 (*b*) The Helpmate of the Hero (third section).
III. The Life-Work of the Hero.
 (*a*) The Battlefield of the Hero (fourth section).
 (*b*) The Hero's Works of Peace (fifth section).
IV. The Hero's Escape from the World and the Completion,—the conclusion of the whole matter (sixth section).

The Hero

The chief theme, which is typical of the hero, the whole and noble man, is announced at once by horn, violas and violoncellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will,

richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?' "

The Hero's Antagonists*

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about a half-a-dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

The Hero's Helpmate†

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later

*The "Widersacher" in "Ein Heldenleben," a patent caricature of Wagner's "Beckmesserton."—Adolf Weissmann.

†Nor is there any music more maliciously, malevolently petty than that which represents the adversaries in "Ein Heldenleben." So exceedingly definite is the portrait of the Hero's Consort, for which Frau Richard Strauss without doubt sat, that without even having seen a photograph of the lady, one can aver that she is graced with a diatonic figure.—Paul Rosenfeld.

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on. At last she rewards him. The themes given to the solo violin, and basses, violoncellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

The Hero's Battlefield

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

The Hero's Mission of Peace

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

The Hero's Escape from the World, and Conclusion

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

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SECOND MATINEE

SATURDAY AFTERNOON, JANUARY 6

AT 2.30

PROGRAMME

Rimsky-Korsakov . . "Night on Mount Triglaff," Act III of the Opera-Ballet "Mlada," arranged in concert form

Ravel . . "Shéhérazade," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor

I. Asie.
II. La Flûte Enchantée.
III. L'Indifférent.

Beethoven Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. } Allegro: Trio.
IV. } Allegro.

SOLOIST
OLGA AVERINO
Soprano

There will be an intermission of ten minutes before the symphony

The music of these programmes is available at the 58th Street Library

"Night on the Mount Triglav* (Three Peaks)," Third Act of the Opera-Ballet "Mlada" arranged for concert use (orchestra alone) Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at Petrograd June 21, 1908)

"Mlada," an opera-ballet, text by Gedeonov,† was produced at Petrograd in October, 1892, at the Maryensky Theatre. The part of Prince Mstivoy was taken by Feodor Stravinsky, the father of the composer Igor; that of the minstrel Linmir by Dolina. The shade of Mlada in the ballet was represented by Mme. Pepita; the shade of Cleopatra by Mme. Skorsiouka.

When "Night on the Mount Triglav" was performed at a concert of the Russian Symphony Society, Modest Altschuler, conductor, in Carnegie Hall, on November 19, 1904, the following translation of the argument which in the score is in Russian, French, and German, was printed on the programme:—

"The stage is filled with thick clouds. Darkness. The clouds gradually scatter, and finally completely vanish; Shooting stars. A clear, moonless night. A gorge by the Mount Triglav. The shadows of the deceased fly together from all sides, and start a fantastic round dance. The gorge is lit up by the rising full moon, in the rays of which the shade of Princess Mlada appears, luring Yaromir on. Lightly she glides over the rocks and precipices, Yaromir keeping pace behind. The shadows of the deceased interrupt the round dance. Carried away by his passionate impulse, Yaromir attempts to approach Mlada. The latter's shadow vanishes, Yaromir disappearing in its wake. The moon grows ruddy. Subterranean thunder; the souls disappear in terror. Flight of night birds. Evil spirits, werwolves, spectres and witches appear; snakes and toads creep out from all rocks and gorges. The spirits of darkness play and dance. Out of the hellish round dance Chernobog (the Black God) appears, in the guise of a he-goat, with his retinue. With an incantation he conjures up the souls of Yaromir and the Egyptian Queen Cleopatra. It is pitch dark. The stage is transformed into a gorgeous Egyptian hall. Queen Cleopatra, surrounded by dancers and female slaves, reclines upon a sumptuous couch of purple. Cleopatra passionately lures on Yaromir; the latter's soul grows animated; Mlada's shadow covers her face with her hands and weeps. A cock crows. Everything disappears in an instant. Darkness of night; peals of subterranean thunder are heard. Stillness. The clouds scatter little by little. Dawn of day begins to break. The southern slope of the Mount Triglav,

*The suite was performed at these concerts December 23, 1921.

†The spelling "Guedeonov" also "Ghedeunov" is used by Calvocoressi (Life of Moussorgsky) and Habets (Life of Borodin).

all covered with woods. Yaromir is asleep. Nature awakens; leaves rustle and birds twitter. A ray of the rising sun falls on Yaromir. Full day."

The scenes are as follows:—

I. Night and Apparitions. Fantastical Rondo.

II. Mlada's shade and Yaromir.

III. Chernobog; Kaschtsey (the man-skeleton). Moréna. Sabbat of Infernal Spirits. Infernal Rondo.

IV. Apparition of Queen Cleopatra.

V. Change of scene. Morning, Yaromir alone.

The story is a wild and confused one. It tells of life among the Baltic Slavs of the ninth century. A powerful prince plots the downfall of Yaromir, a rival ruler, and so wishes him to wed his daughter Voislava. Yaromir is betrothed to Mlada. Voislava gives her a poisoned ring at the wedding, and afterwards invokes the infernal goddesses, for in that region pagan rites were still observed. Yaromir falls a victim to her charms, but at night in a vision learns that she was the cause of Mlada's death. The shade of Mlada bears Yaromir away with her. He kills Voislava. The goddess Lada unites the lovers.

The score calls for a huge orchestra. Four flutes (the second and third interchangeable with piccolos, the fourth with an alto flute), three oboes (the second and third interchangeable with English horns), three clarinets (second and third interchangeable with little clarinets, E-flat and D), bass clarinet, three bassoons (the third interchangeable with double-bassoon), six horns, three trumpets (changing to little trumpet and tromba alta), three trombones, tuba (contrabass tuba desirable), a set of four kettledrums, bass drum, snare drum, military drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, tam-tam, three harps, organ (behind the scenes) *ad lib.,* and strings. (On the stage, two flutes of Pan, wind instruments with little brass tubes played *glissando,* a lyre, and a little drum.)

It is said that this act was first played in concert at Moscow in 1903. Wassili Safonov was the conductor.

A suite of "characteristic dances" from "Mlada" was played by the Chicago Symphony Orchestra in Chicago on January 8, 1897. This suite was thus composed: Introduction, Redowa, Lithuanian Dance, Indian Dance, Procession.

* * *

Serge de Diaghilev in a letter in French dated Petrograd, March 3, 1911, and addressed to the editor of the London *Times,* in answer to remarks about the repertoire of his company, said that "Mlada" was

not a ballet, but an opera demanding complicated choruses and numerous artists. "It has never been performed at Berlin by me or by any other person; it was staged, and without success, only at Petrograd about twenty years ago. The best part of the ballet in this opera (the apparition of Cleopatra) is inserted in the ballet 'Cleopatra' which we perform at Covent Garden and has been performed under my direction at Berlin." Mr. Monteux conducted "Cleopatra" at the Boston Opera House, November 9, 1916, when this excerpt from "Mlada" was used. Gertrude Hoffmann brought out the ballet when this excerpt was used at the Shubert Theatre, February 19, 1912.

* * *

The history of "Mlada" is as singular as the libretto.

In the winter of 1871–72, Gedeonov, the director of the Russian Opera in Petrograd, himself a playwright, planned an opera-ballet, "Mlada." According to Habets, the ballet music was to be written by Ludwig Mincus; Borodin, Cui, Moussorgsky, and Rimsky-Korsakov were each to write the vocal music of an act; but from other statements made by him and from other statements, the four composers were not confined to vocal music.

Borodin, to whom the fourth act was confided, was to compose music for religious scenes, the ghosts of old Slav princes, an inundation and destruction of a temple, while there were also passionate scenes for Yaromir and Voislava. Borodin set himself to work. He studied the manners and customs of the ancient folk. But the director's plan fell through, though the scenery had been sketched and the costumes designed. The production would be too costly. Borodin used some of his material for his opera "Prince Igor." His Finale for "Mlada," orchestrated by Rimsky-Korsakov, was published by Belaïeff after Borodin's death. There is a pianoforte arrangement (8 hands) by N. Sokolov.

Moussorgsky was to write some scenes of a folk character, a march to accompany a procession of Slav princes, and a grand phantasmagorial scene, "The Sacrifice to the Black Goat on Bald Mountain." This last scene gave him opportunity to utilize his symphonic poem "A Night on Bald Mountain," which, composed in 1867, was afterwards revised several times. (It is said that the original version was for pianoforte and orchestra; that the revision intended for "Mlada" was for orchestra and chorus.) Rimsky-Korsakov rescored this symphonic poem, which was produced at Petrograd in 1886 (October 27), at a concert of the Russian Symphony Society. It was performed at Chicago in 1893 (World's Columbian Exposition: Russian Concerts of Folk Music, June 5–13). The first performance in Boston

was by the Orchestral Club, Mr. Longy conductor, January 5, 1904. The piece was played at a concert of the Boston Symphony Orchestra, April 23, 1920. The glorification of Chernobog, the Black God, is portrayed in this symphonic poem.

"Shéhérazade," Three Poems for Voice and Orchestra

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, on March 7, 1875; at home near Paris)

For Notes, see page 11

Symphony No. 5, C minor, Op. 67 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as

Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

C A R N E G I E H A L L

SEASON, 1933-1934

Friday Evening, February 2, 1934, at 8.45

Saturday Afternoon, February 3, 1934, at 2.30

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the Scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.

and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the

steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

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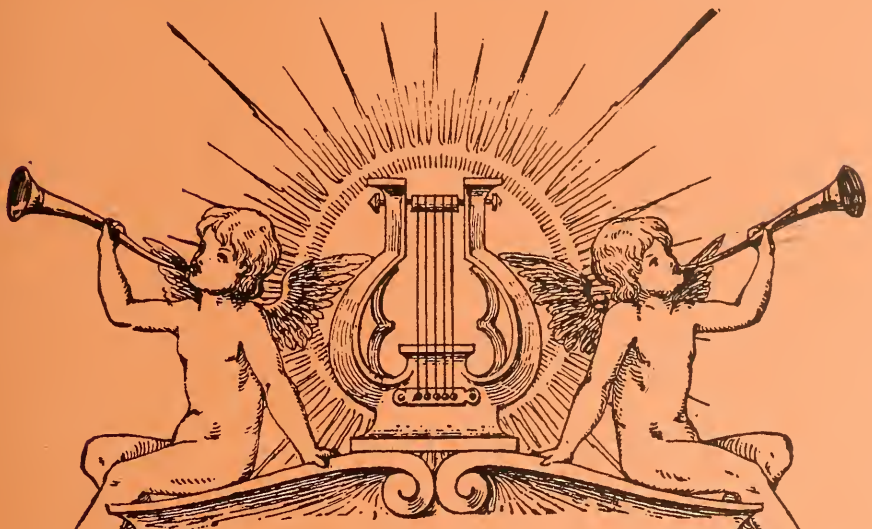
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INC.

FIFTY-THIRD SEASON 1933–1934

PROGRAMME



Boston Symphony Orchestra

Fifty-third Season, 1933-1934

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, **R.**	Elcus, G.	Lauga, N.	Sauvlet, H.	Resnikoff, V.
Concert-master	Gundersen, R.	Kassman, N.	Cherkassky, P.	Eisler, D.
Theodorowicz, J.				
Tapley, R.	Mariotti, V.	Fedorovsky, P.	Knudson, C.	
Leibovici, J.	Pinfield, C.	Leveen, P.		
Hansen, E.	Zung, M.	Del Sordo, R.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Bryant, M.	Fiedler, B.	
Zide, L.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.		Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
	Avierino, N.	Deane, C.	
	Gerhardt, S.	Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

Tuba.	Harps.	Timpani.	Percussion.
Adam, E.	Zighera, B.	Ritter, A.	Sternburg, S.
	Caughey, E.	Polster, M.	White, L.

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
AND JOHN N. BURK

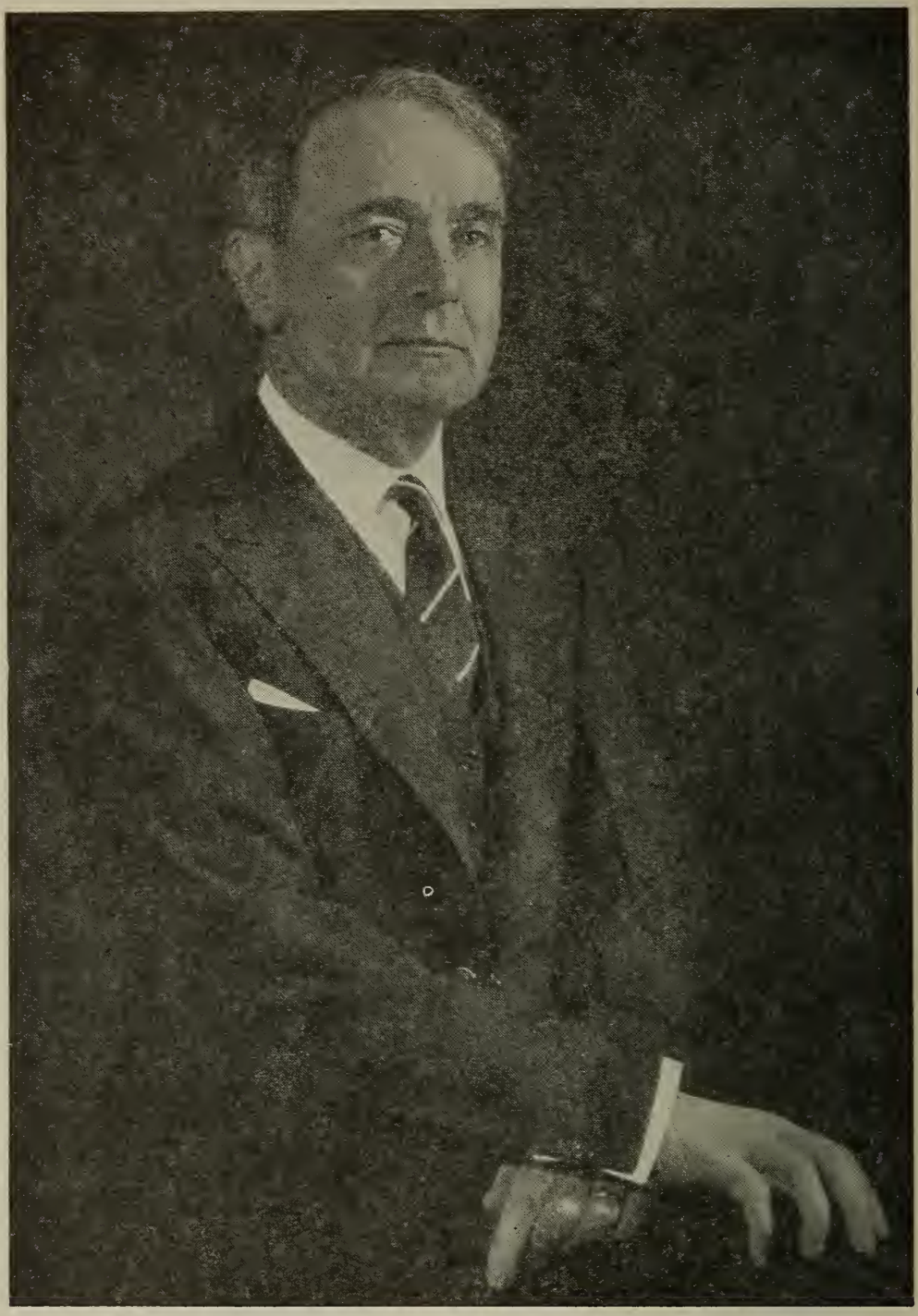
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Forty-eighth Season in New York

Boston Symphony Orchestra

Fifty-third Season, 1933—1934

Dr. SERGE KOUSSEVITZKY, Conductor

THIRD CONCERT

FRIDAY EVENING, FEBRUARY 2

AT 8.45

PROGRAMME

Stravinsky "Apollon Musagète" (Apollo, Leader of the Muses) Ballet

Scene I: Birth of Apollo.
Scene II: Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

Roy Harris Symphony: 1933

I. Allegro.
II. Andante.
III. Maestoso.

(First performance in New York)

Brahms Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

There will be an intermission of ten minutes between the symphonies

The music of these programmes is available at the 58th Street Library

***Reminder*—The next concert of the Evening Series will be given on *Thursday*, March 1, 1934, at 8.45**

"Apollon Musagète" ("Apollo, Leader of the Muses"), a Ballet
Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882)

This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm.

The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, on October 12, 1928.

Serge Diaghilev's Ballet Russe brought out the work in Paris at the Sarah Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva, Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conducted.

Scene I: Birth of Apollo.

Scene II: Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

"Apollo Musagetes," with the same dancers and conductor, was produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

The Paris correspondent of the *London Times* wrote for the issue of June 22 this article concerning the production at the Sarah Bernhardt Theatre:

"A new work by Stravinsky is inevitably an event of some importance in the world of music, but the developments of his style are perhaps awaited and discussed with greater interest in Paris than in any other capital. The interest of 'Apollo Musagetes' certainly lies primarily in the music, though with the attention half distracted by the color and movement of the stage it is difficult to appreciate fully the beauties of the score.

" 'Apollo Musagetes' has no story and is little more than a series of 'divertissements' dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures

of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva, and Doubrovska convey with their accustomed grace and beauty the special attributes of each."

* * *

Mr. Bonavia, in the *Daily Telegraph,* wrote of the production of "Apollo" in London:

"That it marks a return to classical tendencies is perhaps an exaggerated way of saying that it consists of clear and less sophisticated music than one would have expected from the composer of 'The Nightingale.'

"There is no plot, but a programme, which for ballet purposes serves probably even better.

"We assist at the very birth of the god; we see him received by two goddessess, who offer him nectar and ambrosia; he grows before our eyes, he moves his limbs tentatively at first, then with ever greater confidence he leaps, till we feel sure that this young god was destined from the first to fall under the notice of M. Diaghilev.

"Three Muses appear—Calliope, Polymnia, and Terpsichore. Apollo has something to say and something to give to each of them.

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With his gifts and under his tuition, they become the guardians of poetry, of mimic action, and of the dance. But, as could be expected, Terpsichore is the favorite. Apollo dances with her a 'pas de deux,' during which, it would seem, they look in the future, and hear the dances which fascinated Europe until the end of the last century, the waltz occupying a conspicuous position.

"This undoubtedly is the part which puzzled the audience most. They expected the incredible, and they found music but too well authenticated; they were waiting for rhythms, constant only in inconstancy, and they heard measures as smooth as those of 'Rosenkavalier.' Naturally enough, there were some who wondered after the performance whether Stravinsky would not some day repudiate the works of his younger days and begin to write in the manner of Tchaikovsky or Mendelssohn.

"It is difficult to say what a man who can adopt or divest himself of a style as easily as we put on or take off a garment will do next. Perhaps he only chose to be transparent because Apollo was the god of light and the enemy of darkness. But this new style suits the ballet admirably; it is ballet music par excellence, and must have given a free hand to the choreographer, M. G. Balanchin, whose ideas were most admirably carried out."

Symphony: 1933 Roy Harris

(Born in Lincoln County, Oklahoma, February 12, 1898; at home near Los Angeles, California)

A certain independence, an earnest, arresting quality in the music of Roy Harris has made him one of the most performed of American composers in the last few years, and the additional fact that he is an Oklahoman, of "Cimarron" origin, has made him one of the most described. Even while his musical identity was in the first stages of unfolding (he may be said to have reached his stride about 1927), this identity was roundly phrased in the magazines, inexorably enshrined between cloth covers. John Tasker Howard ("Our American Music") wrote, "The Scherzo of his piano sonata is so closely akin to the 'Arkansas Traveler'—'Turkey in the Straw' type of tune that it is hard to believe he has not taken actual folk-songs." Paul Rosenfeld ("An Hour with American Music") finds him an "awkward, serious young plainsman. An indubitable force is working about him; he has put that awkward melodic line* of his, born

*Mr. Rosenfeld finds a curious analogy in his "melodic conduct." "A certain irregularity and looseness makes it affect one like the sight of a body reeling from side to side, staggering a little and yet never actually losing its balance. Cowboys walk in that fashion—extremely awkwardly, and extremely lithely."

right out of the experience of his race, to important uses. Harris' allegro movements have impressive strength. They are authentically grandiose, bare, naked and heroic."

Still others have sketched a wordy background for his music, a background in which the West figures with a capital W; and although Harris left his native state for California at the age of five, these writers speak of "vast prairies," "open spaces," and "cowboy origins." There is indeed an undeniable air of the West in his music; whether it is everything that it has been called remains to be determined. At any rate, we have another interesting instance of our persisting racial self-consciousness and root-seeking; a quest, it must be added, in which the composer concurs. Roy Harris has written enlightening words on the subject of his aims. He is still more fortunate in the more expressive medium of his art. It is entirely predictable that his music—music of unmistakable directness—will survive its verbal defences, and reach a general understanding simply on its own qualities.

Although Roy Harris has written several orchestral works, chamber music has occupied him more especially during the last few years, and has had more frequent performance. This symphony, which he completed last November, is to be performed from the manuscript. The composer has kindly furnished a description of his score:

In the first movement I have tried to capture the mood of adventure and physical exuberance; in the second, of the pathos which seems to underly all human existence; in the third, the mood of a positive will to power and action. The work is scored for three flutes (piccolo), two oboes, English horn, E-flat clarinets, two B-flat clarinets, and bass clarinet, three bassoons and contra-

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bassoon; six horns (in F); four trumpets (in C), three trombones, tenor and bass tubas, percussion, and strings.

The first movement is pervaded by a rhythmic motive of 3 + 2. A short introduction states this rhythmic motive in the tonaliy of C minor, which resolves into the E-flat minor tonality, in which the horns begin Theme I. Theme I is completed by trumpets and followed by a long development section of its characteristics. A less agitated middle section arises out of the introductory material, developing in melodic terms the rhythmic motive of 3 + 2. This is interrupted by a further rhythmic development of the first phrase of Theme I (pizzicato strings, trumpets). After a return to a further melodic extension of the middle section material, the form enters its recapitulation section, leading to a long Coda in which the material is melodically developed in a three-part canon (tutti). The movement ends with a short restatement of the rhythmic motive, *pp – ff*. The predominant tonalities of the first movement are E-flat minor and D minor, ending in a superposition of D major over E-flat minor.

The second movement is a free use of the Rondo principle. The chief theme is stated by the violas (*con sordini*) after a short introduction in which the first two characteristics of this theme are stated and developed. The intermediate section introduces a long pastoral melody in the Æolian mode (wood-winds) over a four-voice choral accompaniment (muted strings). The second statement of the chief theme is made by oboes, English horn, bassoons, and divided violins over a descending design (pizzicato). Above this is continued the melodic contour of the second subject. The ending phrases of this second statement of Theme I are taken up and developed by the strings in a free-moving four-voiced choral treatment, resolving in a short canon of the opening phrase. This leads to a free four-voiced contrapuntal treatment of melodic characteristics of Theme I (wood-winds), over which comes a third subject (horns), leading to a dramatic development of the opening characteristic of Theme I (horns and trombones and low wood-winds, tympani, double basses); leading to the third statement of Theme I strings (pizzicato and arco), over which a further melodic development of Theme I is superimposed (wood-winds and horn). This leads to a background of divided second violins and violas and pizzicato double basses, which frames a cadenza (clarinet) in the nature of a further melodic outgrowth of Theme I. This section resolves into a Coda, low pizzicato strings as background for a short development of the third subject. The movement closes as it opened. The tonalities are predominantly E minor and A minor, opening and closing in E minor.

The last movement is a variation development of the theme, stated in the opening. It is a free use of contrapuntal devices, canon, imitation, etc., in which the characteristics of the theme are extended into autogenetic melodic designs of varying lengths and contours. A detailed analysis of its forms would be too esoteric for programme notes. The tonalities are predominantly G minor, with its nearly related tonalities. It resolves into G major in the final cadence.

*
* *

It is said that, as a boy, Harris did not feel himself destined for a musical career. He studied piano after his family had moved to California, and, at eighteen, starting out on a farm of his own, he took up the clarinet in hours of leisure. He served as a private in the war, afterwards drove a truck, while studying music at night. He attended the University of California (Los Angeles) in 1921, but soon gave all his time to music, studying with Arthur Farwell. A suite for String Quartet (1924) and an Andante for orchestra (1925) are of these years. Mr. Farwell, writing in the *Musical Quarterly* (January, 1932), looks back with pardonable enthusiasm upon the youthful Harris, whom he taught his first musical steps:

"I had the opportunity of seeing his work in California as early as 1924, and I was convinced at that time that he would one day challenge the world. Aside from his manifest talent, my grounds for this belief lay in his mental vitality and breadth, in his insistence upon the subjecting of every accepted musical dictum and tradition, technical and spiritual, to a searching scrutiny, and a determination to work out a new, vital, and creative way in every musical sphere and relation."

It was in 1926 that Roy Harris made the almost inevitable pilgrimage of young American composers to Paris and Nadia Boulanger. He has since composed a number of chamber works, each of which has had ready performances, mostly in New York, Paris or our West. Included are the Concerto for piano, clarinet, and string quartet* (1927) [which has been recorded]; a Suite for Women's Chorus and two pianos, on a text of Whitman (1928); Piano Sonata (1928); the First String Quartet (1929); a Sextet for Piano and Wind instruments (1932). The Variations for String Quartet (1933) were performed, as was the earlier string quartet, by the Pro Arte Quartet. The String Sextet (1933) was mentioned by Walter Piston as "quite the most significant work at the second Yaddo Festival."† Orchestral works include a Toccata (1931) and an Overture (1931). A symphony is listed with the date 1929. It was neither published nor performed, and the composer has decided not to acknowledge it as an official "first" symphony.

* * *

In conversation, the composer, who talks freely of his work, avows

*Performed in Boston by the Flute Players' Club, December 10, 1933.

†Mr. Piston is generous. His own admirable quartet was also played at the Festival.



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an indebtedness to Des Près and the early contrapuntists, to Bach, to the final Beethoven. He denies neo-classicism, has not deliberately sought old bottles for his new wine, but has rather found an inspiration and guidance from these masters, working out for himself forms which are quite his own. In an article headed "Problems of American Composers," Roy Harris speaks interestingly of the formal problem, particularly as regards rhythm:

> Our subjective moods are naturally being developed to meet the exigencies of our intensely concentrated mechanistic civilization. Our dignity is not pompous, nor are our profoundest feelings suppliant; our gayety is not graceful not our humor whimsical. Our dignity lies in direct driving force; our deeper feelings are stark and reticent; our gayety is ribald and our humor ironic. These are moods which young indigenous American composers are born and surrounded with and from these moods come a unique valuation of beauty and a different feeling for rhythm, melody, and form. It is precisely this spontaneous native feeling for distinctly different musical values which makes the problem of the serious American composer so especially difficult. His moods are not warmed-over moods of eighteenth and nineteenth century European society, nor is his musical material rearranged and retinted formulas of the standard classics which our audiences, teachers, and critics, and our imported conductors and performers have been trained to think of as the only possible music.
>
> To be more specific: Our rhythmic impulses are fundamentally different from the rhythmic impulses of Europeans; and from this unique rhythmic sense are generated different melodic and form values. Our sense of rhythm is less symmetrical than the European rhythmic sense. European musicians are trained to think of rhythm in its largest common denominator, while we are born with a feeling for its smallest units. That is why the jazz boys, chained to an unimaginative commercial routine which serves only crystallized symmetrical dance rhythms, are continually breaking out into superimposed rhythmic variations which were not written in the music. This asymmetrical balancing of rhythmic phrases is in our blood; it is not in the European blood. Anyone who has heard the contrast between a European dance orchestra and an American dance orchestra playing in the same dance hall cannot have failed to notice how monotonous the European orchestra sounds. The Hungarian and Spanish gypsies have a vital rhythmic sense, but it is much more conventional in its metric accents than the native American feeling for rhythm. When Ravel attempted to incorporate our rhythmic sense into his violin sonata, it sounded studied; it was studied, because he did not feel the rhythm in terms of musical phraseology. We do not employ unconventional rhythms as a sophistical gesture; we cannot avoid them. To cut them out of our music would be to gainsay the source of our spontaneous musical impulses. The rhythms come to us first as musical phraseology, and then we struggle to define them on paper. Our struggle is not to invent new rhythms and melodies and forms; our problem is to put down into translatable symbols and rhythms and consequent melodies and form those that assert themselves within us.

The composer goes on to explain the elements of rhythm as he senses them—a simple bar of eight eighths he often feels in the following grouping of eighth notes: 3+2+3; or a bar of sixteenths might divide itself as follows: 3+3+4+3+3. If the true requirement of a rhythm is that it be organically consistent, his concept of melody is similarly plastic. He seeks for it a curve, form, and balance. He avoids a conventionally regular rhythmic pulse, nor will he admit of sequences—the repetition of the melodic pattern. This point is interestingly commented upon by Walter Piston, whose

article on Roy Harris in *Modern Music* (January, 1934) is marked by sobriety and insight, while occasionally showing the inability of one composer completely to put himself in the shoes of another. "Sequences have a way of making their presence felt in spite of extensive variations of the original pattern. Be that as it may, one cannot help thinking that it is a needless limitation of resources to exclude any particular element of expression, there being a place for everything, as the saying goes. The continual change in length of the rhythmic units making up a melodic line imparts a sense of wandering and seeking which may account in part for the attempts to describe Harris' music in terms of the great open spaces of the West, the American pioneer spirit, and even the distant outline of the mountain range."*

As for his approach to harmony, Harris may again be allowed to speak for himself: "Harmony should represent what is in the melody without being enslaved by the tonality in which the melody lies. At the same time, harmony should center around a tonality sufficiently to indicate that tonality, because tonality is absolutely essential to form, and to harmonic contrast. Harmony should be considered from three standpoints, serving three different functions: first, for the architecture of tonalities; second, for melodic delineation; third, for dynamic resonance." The conventionality of the harmonic Harris here implied has been in fact often observed in his music. Henry Cowell has truly remarked that it frequently sounds "unmodernistic" for this reason. "Modernism and originality have been so associated with harmony that if one performs for a sophisticated audience a work with new harmonies, it is taken for granted

*According to Farwell, "The difference between Harris's melody and most of the melody which we hear is the difference between a range of hills and a row of trees trimmed as in an Italian garden."

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as modern; but if one performs for them a work with old types of harmony,* but with real innovations in rhythm, form, or even melody, it will be called old-fashioned, and the newer elements will pass unnoticed." Structurally speaking, Harris may be making his most notable contribution to music. He probably derives from the later Beethoven as much as any composer, although here he succeeds, perhaps preëminently, in making his procedure his own. He aims for organic structure by the continuous, germinal development of his subject. His invention seeks infinite variety in the extension of a theme, its melodic alteration, its modification by differently placed rhythmic accents, by contrapuntal manipulation.

"Harris appears to have the capacity for getting through his experiences," writes Rosenfeld. "His music has emotional progression and reaches round conclusions. And it is doubtful whether, if he does fill in the rugged outline of a composer he has drawn, any other American composer, original or traditional, will bulk larger than himself."

J. N. B.

Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Mr. Gericke was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of this orchestra on December 23, 1886. The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria: Miss Florence May in her Life of Brahms says that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he (Brahms) found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden."

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." He was doubtful

*Yet Harris is not altogether innocent of polyharmony.

about its worth. He consulted his friends, and he and Ignaz Brüll played a pianoforte arrangement in the presence of several of them. He judged from their attitude that they did not like it and he was much depressed. There was a preliminary orchestral rehearsal at Meiningen in October, 1885, conducted by Hans von Bülow. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be ac-

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corded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck notes the appearance of a passage from Brahms's song, "Auf dem Kirchofe," with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this, when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. There are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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Heinrich Reimann does not discuss this question of tonality in his short description of the symphony: "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona.* The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

*Ciacona (Chaconne is the name of an old dance, probably of Spanish origin. The dance was usually in 3–4 time, moderately slow. In many cases there was a set of variations on a ground bass. The chaconne resembles the passacaglia, though the latter was taken at a slower pace, and began as a rule on the third beat of the measure, while the chaconne began on the first. In the chaconne the theme was in the bass; in the passacaglia, the place of the theme was changeable. Couperin wrote a chaconne in 2–4 time.

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PROGRAMME

Schönberg . . "Verklärte Nacht" ("Radiant Night") String Sextet, Op. 4, Arranged for String Orchestra

Hill Concertino for Piano and Orchestra, Op. 36

Rimsky-Korsakov . . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces against a rock surmounted by a Bronze Warrior. Conclusion.

SOLOIST

JESÚS MARÍA SANROMÁ

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There will be an intermission of ten minutes after the Concertino

The music of these programmes is available at the 58th Street Library

Verklärte Nacht ("Radiant Night"), Op. 4 (String Sextet, arranged for String Orchestra) . . Arnold Schönberg

(Born at Vienna, September 13, 1874; now living in Brookline, Mass.)

In his twenty-fifth year, Schönberg wrote what has been accounted his first considerable and enduring work. *Verklärte Nacht* was composed in the space of three weeks, in September, 1899, when Schönberg was staying at Payerbach with Zemlinsky, the only master to whom the self-made artist ever turned. Richard Dehmel's poem invited large treatment, more particularly from a young man saturated with Wagnerian emotionalism. But Schönberg had as yet attempted nothing larger than chamber music, and he saw fit at this time to express himself through the voices of six stringed instruments.

"As might be expected," writes Wellesz, "the setting of a programme to music, and especially in a youthful work full of the zest of life, has made the music of *Verklärte Nacht* something unusually dramatic; so much so that one could wish in many places for greater fulness and strength of tone. Hence, when this work is played in large halls, it is a good idea to increase the number of performers. This certainly reduces the intimate effect of certain passages, but on the other hand it gives to the whole a far greater intensity, bringing out more clearly the flight and *élan* of the composition." For the purposes of orchestral performance, the composer has added a double-bass part, and made some modifications of tonal balance. The music has been so played by many orchestras. It was performed at these concerts November 25, 1921, Pierre Monteux, conductor. *Verklärte Nacht* as chamber music was first made known to Boston by the Kneisel Quartet, March 16, 1915.

An excerpt from Richard Dehmel's poem, *Weib und die Welt,* is quoted in the score. The fragment has been freely translated by Arthur Fiedler:

Two mortals wander through a cold, desolate grove.
They gaze at the moon as it follows them.
The moon sails over lofty oaks,
No cloud dims the heaven's light
Towards which the black peaks extend.
A woman speaks:

I am with child, but not from thee;
I walk in sin beside thee;
I have committed a grave offense unto myself.
No longer did I believe in happiness;
And yet had I a strong desire
For life's fulfillment, for the joy of motherhood
And its cares; so I summoned courage—
Shudderingly I yielded
To the embraces of a strange man,
And I thought myself blessed for it.
Now life has revenged itself:
Thee—now thee have I met.

She staggers with heavy step,
She stares above; the moon follows on.
Her desolate outlook is dispelled by the moon's radiance.
A man speaks:

Let not the child thou bearest
Be burdensome to thy soul.
Oh, behold, how the universe is flooded with light!
Brilliance surrounds us;
Together we are borne along over the cold sea;
Yet a human warmth radiates
From thee unto me, from me unto thee.
It will transfigure the strange child,
You will bear it for me as my own;
You have enkindled a radiance in me;
You have made a child even of me.

He draws her to him.
Their breaths kiss.
Two mortals wander through the sublime, radiant night.

The following description of the score is a condensation of the analysis of Wellesz:

"The structure of *Verklärte Nacht,* in accordance with the poem, is made up of five sections, in which the first, third, and fifth are of more epic nature and so portray the deep feelings of the people wandering about in the cold moonlit night. The second contains the passionate plaint of the woman, the fourth the sustained answer of the man, which shows much depth and warmth of understanding. The introductory theme, which established the atmosphere of the whole work, rises to the highest positions in the violins and finally comes to an end with a poignant chord. A tender thought now appears, which, however, is not further developed; and on a short, gradually increasing crescendo the passionate plaint of the woman begins, full of remorse.

Ich trag' ein Kind und nicht von dir.
Ich geh' in Sünde neben dir.
Ich hab' mich schwer an mir vergangen.

"Notable is a tender dialogue between the 'cello and first violin, and later a long breathed and expressive *cantilena.* Then follows a section surging with passion, in which mysterious strains are interrupted by a wildly careering violin figure. It finally rises with increasing speed to a great fortissimo. "Now the third section begins, introduced by a recitative on the first violin, the motive of which, taken over later by the viola, leads to the recurrence of the

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original theme, this time fully harmonised and acquiring thereby an overwhelming force.

"After a few tender violin passages and the softest of chords in the highest positions, with which this picture of moonlit night closes, the fourth section begins with the comforting reply of the man:

Das Kind, das du empfangen hast,
Sei deiner Seele keiner Last.

"With a pathetic motive in the 'cellos, supported by full, clear harmonies, this section begins and proceeds to a magical picture which is intended to suggest the atmosphere:

O sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um alles her.

"After a considerable development, the tranquil grandeur of the recitative-like motive of the man dispells the restlessness, and there begins the final section of the work, which corresponds to the last section of the poem:

Er fasst sie um die starken Hüften,
Ihr Atem küsst sich in den Lüften,
Zwei Menschen gehn durch hohe, helle Nacht.

"Gradually the heights become clear and the thicket shining in the moonlight becomes visible. Now Nature is speaking; with the purest, subtlest touch the music now paints the picture of the thicket standing alone in the clear light. In a shimmering melody the happiness that the two people have found is reflected; then it dies away, and in the highest harmonics this tone-picture comes to an end." J. N. B.

Jesús María Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, toured the country with Jacques Thibaud as his accompanist, and in 1926 became official pianist with the Boston Symphony Orchestra. Sanromá then went abroad, made an interpretative study of the piano with Artur Schnabel in Berlin and Alfred Cortot in Paris. He also gave recitals in Berlin, Paris, Madrid, and Barcelona. Besides recent recitals and appearances in festivals in America, he has appeared with the Boston Symphony Orchestra in the first performances here of Toch's Concerto, Stravinsky's Capriccio, and Ravel's Concerto.

Concertino for Piano and Orchestra, Op. 36

Edward Burlingame Hill

(Born at Cambridge, Mass., September 9, 1872; now living there)

We are indebted to the composer for the following note:

"The concertino was composed during July and August, 1931. Although in one movement, there are the usual three sections of a concerto. After a few measures of orchestral introduction, the piano announces the principal theme, whose development is shared between the solo instrument and orchestra. A transition leads not to a 'second theme' but to a brief slow movement. This is connected by a cadenza with the finale, a virtual rondo. The principal theme of the first section returns by way of coda. There is a family resemblance between the themes of the different sections, but there can scarcely be said to be a 'cyclical method' as applied by Franck and his pupils.

"The following instruments are used: three flutes (the third interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, and the usual strings, in addition to the solo piano. The score is dedicated to Jesús María Sanromá."

Mr. Hill's father was professor of chemistry at Harvard, and his grandfather was president of the University. Like them, he has been connected with Harvard College for a number of years, acting as chairman of the Division of Music. Of his works, the following have been played by this orchestra (the dates are first performances in Boston):

1916. March 24—"The Parting of Lancelot and Guinevere," Symphonic Poem.
1919. March 28—"Stevensoniana" (First Suite).
1920. October 29—"The Fall of the House of Usher," Poem.
1922. February 24—Waltzes for Orchestra.
1924. March 21—"Stevensoniana" (Second Suite).
1924. December 19—Scherzo for Two Pianos and Orchestra.
1927. April 1—"Lilacs," Poem for Orchestra.
1928. March 30—Symphony in B-flat major, No. 1.
1930. October 17—An Ode (Poem by Robert Hillyer).
1931. February 27—Symphony in C major, No. 2.
1933. March 10—Sinfonietta, in one movement.

(Concertino was first performed by this orchestra in Sanders Theatre, Cambridge, April 28, 1932.)

He has also written a sonata for clarinet (or violin), and piano; Jazz Study for two pianos: "Nuns of the Perpetual Adoration," for women's voices and orchestra. J. N. B.

"Schéhérazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35. Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at Leningrad)

"Schéhérazade," with an "Easter Overture," was composed in the summer of 1881 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced at Leningrad in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Emil Paur on April 17, 1897. It was last performed at these concerts on November 6, 1931.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a flyleaf of the score:—

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze‡ Warrior. Conclusion."

Rimsky-Korsakov has this to say about "Scheherazade" in "My Musical Life," translated into English by J. A. Joffe:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The

*Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrázad (Persian), "City-freer," was in the older version Scheherazade. Both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts, and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

‡This statue was of brass or yellow copper.—P. H.

unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leitmotives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my 'Skazka' ('Fairy-tale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I.—'Prelude'; No. II.—'Ballade'; No. III.—'Adagio';* No. IV.—'Finale'; but on the advice of Lyadow and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music*, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes com-

*This movement is marked Andantino quasi allegretto in the score.

mon to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights" ') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

*
* *

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide forevermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

*
* *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator,

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is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin; sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

I. The Sea and Sindbad's Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, proclaimed frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo. A modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that has been called the SHIP, at first for solo flute, then oboe, lastly, clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases. A solo violoncello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major. The SEA motive is sounded by full orchestra. The development is easily followed. There is an avoidance of contrapuntal use of thematic material. The style of the composer in this Suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. The Story of the Kalandar*-Prince.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The ac-

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Baghdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot, the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

companiment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro moto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from a similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo piu mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGHDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Baghdad. Allegro molte e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement VIVO, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.

The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppe e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development of the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lives with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

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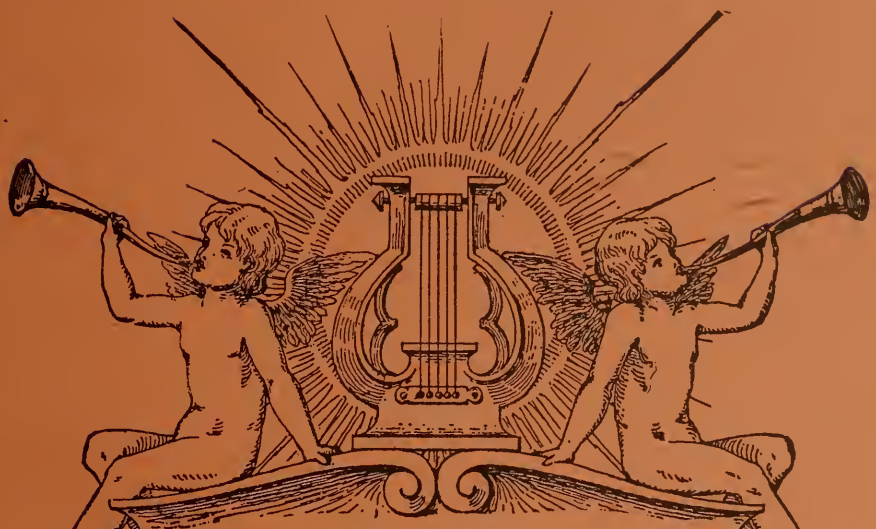
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AT 8.45

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Bach Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Berezowsky Symphony No. 2, Op. 18

I. Allegro ma non tanto.
II. Allegro giocoso.
III. Largo assai.
IV. Allegro con brio.

(First performance in New York)

Sibelius . . Concerto for Violin and Orchestra in D minor, Op. 47

I. Allegro moderato.
II. Adagio di molto.
III. Allegro ma non tanto.

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CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO JOHN SEBASTIAN BACH

(Born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750)

This composition is the third of the six Brandenburg Concertos. Completed on March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. This prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad, and as he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties. At any rate, he gave Bach a commission. It was on March 24, 1721, that Bach—possibly some one at the Court—wrote a dedication in French:

"A son altesse royale, Monseigneur Crétien Louis, Margraf de Brandenbourg, etc., etc., etc.

Monseigneur,

Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.

With the utmost fervor, Monseigneur, I subscribe myself,

Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

These concertos—"Concerts avec Plusieurs Instruments"—were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at

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Cöthen, by Prince Leopold's orchestra, reinforced by visiting players, before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with considerable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

* * *

The first movement, in a somewhat different form, was used by Bach for the opening section—entitled a Sinfonia or Concerto—of his Whitsuntide cantata: "Ich liebe den Höchsten von ganzem Gemüthe," scored for two oboes, two horns, taille (oboe da caccia), three violins, three violas, three violoncellos, and continuo.*

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos (and double basses), until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4, "two big chords, forming what is known as a Phrygian cadence, and landing us for a moment in B major. Their purpose," thinks Fuller-Maitland, "clearly is to avoid the monotony of beginning the new movement in the same key as the old. We cannot but feel that these

*"At first sight it is a little startling to find that the merry opening movement is used again in the church cantata, No. 174. . . . Yet the incongruity would only be felt by those who, in the reign of Queen Victoria, made a hard and fast line between sacred and secular music."—J. A. Fuller-Maitland.

two chords are a poor substitute for the slow movement which, in the ordinary course of things, would have given the same relief; but even Bach may have felt the great difficulty of inventing a movement which would be a contrast to the two expressions of happiness without causing a feeling of incongruity."

To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.*

II. Allegro, G major, 12-8. The theme started by the violins in succession and close imitation, then developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

* * *

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. It was subsequently performed October 22, 1910, Mr. Fiedler conductor; May 2, 1914, Dr. Muck conductor; Dr. Koussevitzky conducted it May 1, 1925, January 28, 1927, December 6, 1929.

*At a concert of the Chicago Symphony Orchestra, the interpolated Adagio was the slow movement of Bach's concerto for violin in E major, which he himself arranged as a piano concerto, changing the key from E major to D major. The Adagio in the violin concerto is in C-sharp minor; in the piano concerto in B minor. At the concert in Chicago, it was played in C minor.

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SYMPHONY No. 2, OP. 18 NICOLAI T. BEREZOWSKY

(Born at Leningrad on May 17, 1900; living in New York City)

The composer is known to the patrons of these concerts in Boston by his violin concerto, in which he appeared as soloist when it was performed on Friday and Saturday, December 4 and 5, 1931. He conducted a performance of his first symphony at a Monday Evening concert of this orchestra on March 16, 1931.

The new symphony was completed last April. Mr. Berezowsky submits the following description of his score:

"The Symphony No. 2 is not descriptive music in the literary sense. It is written in orthodox symphonic form with some modifications. The work consists of four movements, and has no designation of key.

"The first movement—Allegro, ma non tanto—is marked 5-8 at the opening and changes in the process of the development of the first and second themes. The second theme is not repeated in conventional manner, but reappears in the coda. The general mood of the first movement is lyric.

"The second movement—Scherzo—Allegro giocoso—is marked 2-4. It starts in lively fashion and retains the same character throughout, with rhythmical variations. The trio of the scherzo is scored for wood-winds and brass only and is marked 3-8, 2-8.

"The third movement—Largo assai—begins in a very plaintive and tranquil manner and gradually rises to a more passionate mood and then ends quietly. In this movement the main theme from the first movement appears for a brief moment.

"The fourth movement—Allegro con brio (a la breve)—opens with a canon in four voices in a somewhat gay folk manner which is made a foundation for the whole movement. Fragmentary themes appear and reappear in lively fashion. The main theme from the first movement appears, but quickly fades away and gives place to a new theme in the long crescendo of the finale."

The work is scored as follows: two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, six horns, four trumpets, three trombones, tuba, timpani, cymbal, triangle, large drum, side drum, wood block, temple blocks, xylophone, small bells, celesta, and strings.

* * *

Nicolai Berezowsky, showing striking musical talent as a child, entered the Imperial Chapel at Leningrad when he was eight years

old. There he studied with Klimov.* In 1918 he was appointed professor at the conservatory of Saratoff, in eastern Russia, on the Volga. He was also concertmaster at the opera there. He joined the Moscow opera orchestra (1920–21), and went to Vienna to perfect his instrumental technique under Robert Pollack. In 1922, he came to this country, studying in the Juillard Graduate School—violin with Paul Kochanski, and composition with Rubin Goldmark. In 1923 he joined the New York Philharmonic Orchestra as leader of the second violins. He has since become first violinist of the League of Composers String Quartet, and is assistant conductor in the Columbia Broadcasting System. Although creative activity now principally occupies him, he has appeared as soloist or guest conductor of orchestras in several cities.

* * *

A list of Berezowsky's works follows; their performances are also noted:

SYMPHONIC WORKS—

Symphony No. 1 (1925)
(Performed by the Boston Symphony Orchestra, 1931)

Hebrew Suite (1928)
(New York Philharmonic Orchestra, Willem Mengelberg, Conductor)

Violin Concerto (1930)
(Tonkünstlerfest, Bremen, Carl Flesch, soloist; Dresden Philharmonic, Carl Flesch, soloist; Boston Symphony Orchestra, Nicolai Berezowsky, soloist)

*Michael Georgievitsch Klimov, a pupil of Rimsky-Korsakov and Tcherepnin at the Leningrad Conservatory, became principal conductor of the Imperial Chapel in 1913, and was appointed its director in 1919, on the eve of the monarchical debâcle. Later, when conductor of the Leningrad State Orchestra, he also reassembled his old choir for a European tour in 1928.



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Fantaisie (with two pianos) (1931)
(National Orchestral Association and New York Philharmonic (Stadium), Leon Barzin, Conductor, 1933)

Sinfonietta (1931)
(A prize piece of the National Broadcasting Company contest. Performed last season by the orchestras of Cincinnati and Chicago)

Symphony No. 2 (1933)

Chamber Music—

Sextet for strings, clarinet and piano (1926)
(Performed by the Pro Arte Quartet in European cities)

Piano Sonata (1926)

Poème (for eleven instruments) (1927)

String Sextet No. 1 (1928)
(Elizabeth Coolidge Festival in Washington, D.C., and other cities)

String Sextet No. 2 (1928)

Wood-wind Quintet (1928)
(League of Composers, New York; Barrère Ensemble, radio concert, Library of Congress, Washington, D.C.)

Fantasia for Two Pianos (1930)
(League of Composers, New York)

String Quartet, Op. 16 (1932)
(Yaddo Festival)

Duo for Viola and Clarinet (1931)
(League of Composers, New York)

Choral—

Cantata on Dryden's Hymn to St. Cecilia (1927)

J. N. B.

Mr. Richard Burgin was born in Warsaw on October 11, 1892. At the age of eight he studied with Lotto, later with Joachim in Berlin, and from the years 1908 to 1912 with Leopold Auer in Leningrad. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society on December 7, 1903. He came to New York in 1907 and spent a year and a half in this country, playing as soloist with Arnold Volpe's orchestra in Carnegie Hall in 1907, and in two recitals of his own in Mendelssohn Hall in the same year. He also played at the New York College of Music on April 3, 1908. In Eastern Europe he played, as soloist and in recitals, at Leningrad, Kiev, Moscow, Odessa, Copenhagen, and other cities. He has been concert-master and soloist of the Leningrad Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concert-master he had served, before he

came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Fiedler and Nikisch, likewise as concert-master under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsingfors. He played Sibelius' Violin Concerto in Gothenburg, Stockholm, and Christiania under the supervision of the composer. At Stockholm and Christiania he was assistant teacher to Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet, which toured regularly from city to city, giving twelve recitals a season. In the fall of 1920 he became concert-master of the Boston Symphony Orchestra. In 1921 he organized with Messrs. Thillois, Fourel, and Bedetti the Richard Burgin String Quartet.*

Concerto, D minor, for Violin and Orchestra, Op. 47

Jan Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland)

This concerto was published in 1905. It was played by Carl Halir at Berlin on October 19 of that year. The first performance in the United States was at a concert of the Philharmonic Society of New York on November 30, 1906, Maud Powell, violinist. She played it with the Theodore Thomas Orchestra in Chicago on January 25, 1907.

The first performance in Boston was at a concert of the Boston

*The Burgin String Quartet is now composed of Messrs. Burgin, Gundersen Lefranc, and Bedetti.

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Symphony Orchestra on April 20, 1907, Mme. Powell, violinist, Dr. Muck, conductor. She played it again in Boston with the Boston Symphony Orchestra on March 9, 1912. There was a performance in Boston at concerts of the Boston Symphony Orchestra on March 1, 1929, and February 28, 1930. Richard Burgin, violinist.

Mrs. Newmarch says in her sketch of Sibelius: "With the advance of years he (Sibelius) has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The Violin Concerto, Op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish critics consider it to be far more acceptable in its revised form. Sibelius's Violin Concerto, like that of Tchaikovsky, has been pronounced impossibly difficult; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky."*

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps

*Adolph Brodsky was the first to play Tchaikovsky's violin concerto (Philharmonic Concert, Vienna, December 4, 1881). The concerto was composed in 1878.

to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

"La Valse," A Choreographic Poem* . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; living at Montfort-l'Amaury near Paris)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, triangle, crotales,† two Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. harps, and strings. The indication of tempo is "Movement of a The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

*Last performed at these concerts, October 24, 1930.

†The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703).

As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.

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IV.—RONDO....The first few cups are "but a series of preludes". Each cup will signal *da capo*.

When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information:

"'The Waltz' was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. 'The Waltz' was composed with the thought of a dance-production, but Ravel had no exact idea of a choreographic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych:—

"*a.* The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"*b.* The waltz.

"*c.* The apotheosis of the waltz."

The first performance of "The Waltz" in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 13, 1922.

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Mozart Overture to "The Marriage of Figaro"

Brahms . . Concerto for Pianoforte No. 1, in D minor, Op. 15

I. Maestoso.
II. Adagio.
III. Rondo: Allegro non troppo.

Strauss Symphonia Domestica, Opus 53

(In one movement)

SOLOIST

LEONARD SHURE

STEINWAY PIANO

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Sinfonia (Introduction to Part III) from the Oratorio "Solomon" George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

The aging Handel, through with patronage, cabals, opera wars and bankruptcies, spent his last creative years composing and independently producing oratorios. The sixty-three year old composer beguiled himself in London, in the summer of 1748, by writing two oratorios. *Solomon* he began on the 5th of May and completed on the 19th of June. *Susannah* took from July 11th to August 24th. *Solomon*, despite its imposing double choruses, and some fine passages of pastoral beauty, does not seem to have caught the popular favor of the time. When these two oratorios were ready for performance in March, 1749, *Susannah* was played four times. *Solomon* only twice (Covent Garden Theatre). Meanwhile the public clamored for *The Messiah, Judas Maccabæus,* and *Samson, Solomon* is not on record as having another hearing until ten years later, when Handel revived it with additions and alterations in the last year of his life.*

Solomon is admired for its choruses, some of them in the grand style, others, like "May no rash intruder"— placid and delicate— "a delicious summer-night serenade." Rolland calls *Solomon* "a musical festival, radiating poetry and gladness." It is hardly a dramatic work—for the most part, there are no "situations," no narrative. Exceptional is the trial of the two women in the second part, where the musical differentiation of the false and the true mother has been admired by every commentator. The first part sets forth the piety of Solomon, the marital felicities of king and queen, the dedication of the temple. In the last part, the Queen of Sheba, as a royal visitor, is shown the riches of the kingdom, the splendor of the monarch. Choruses set forth for the queen the various passions, as music unfolds them. The Sinfonia introduces the third part, where the Queen of Sheba is to be disclosed for the first time. It is written for strings, with two oboes. John S. Dwight has described it as "broad, even-flowing, without fugue, full and strong and joyous, with the usual Handelian quavering figures for the violins, strong, up-buoying basses relieved at intervals by bits of pastoral duet in reedy thirds by the hautboys. This by way of prelude to the Queen of Sheba."

*The next apparent record of a revival of the complete oratorio in England was a production by Sir George Smart in 1836. Mendelssohn composed an organ part for a performance in Cologne, 1835. The first American performance was given by the Handel and Haydn Society, in the Music Hall, Boston, November 18, 1855, Carl Zerrahn, conductor. The score was printed by the German Handel Society, Leipzig, December, 1867. Sir Thomas Beacham presented his own revision of the oratorio on March 22, 1928, conducting the London Philharmonic Society, in the presence of the King and Queen.

A point which remains conjectural is the identity of the librettist. Although no name is appended to this score or to *Susannah,* it was for many years supposed to have been Dr. Thomas Morell, who is known to have written the texts for the oratorios preceding and following.* Doubts were raised by the publication in 1897 of a letter which had been written to an unknown person about 1764, in which Dr. Morell speaks of his libretti in turn, but mentions neither *Solomon* nor *Susannah.* It is assumed that Dr. Morell would not have missed the opportunity to boast of such an honor. Yet it is rather hard in this century to understand why any "poet" should wish to acknowledge such "rocking-horse couplets" as this climatic speech of the "true" mother:

"Can I see my infant gor'd
With the fierce, relentless sword?
Can I see him yield his breath,
Smiling at the hand of death;
And behold the purple tides
Gushing down his tender sides?
Rather be my hopes beguiled
Take him all—but spare my child."

"The MS. of *Solomon* is written upon all kinds of paper," writes Schoelcher, "and of all dimensions, from the smallest oblong to the largest folio. It may be supposed that the composer's affairs were still in a very bad state, and that he found it necessary to be saving by using up all the remnants of paper which he happened to have about him." To this, Newman Flower retorts in his biography of some seventy years later: "Surely, this is a shot in the dark, and a bad one, considering that he did not compose in this fashion his other work subsequent to his bankruptcy. Indeed, there was every evidence that Handel was pulling out of his slough of debt when he composed *Solomon.*"

J. N. B.

LEONARD SHURE

Leonard Shure was born in Los Angeles, April 10, 1910. He showed exceptional talent as a child, and was taken to Chicago at the age of four, where he studied piano with Karl Reckzeh. He gave concerts in America until his fifteenth year, when he went to Germany to study with Artur Schnabel. He was with Mr. Schnabel from 1925 to 1928. Since then he has given recitals in various German cities, including a "Schumann Abend," and other classical programmes in Berlin.

Leonard Shure returned to this country last summer. His recent performance of Brahms' First Concerto with this orchestra in Boston was his first appearance in America since 1925.

**Judas Maccabæus* (1746), *Alexander Balus* (1748), *Joshua* (1748), *Theodora* (1750), *Jephtha* (1752), *The Triumph of Time and Truth* (1758). Dr. Thomas Morell (1703–1784) was known as a classical scholar, as a friend of Handel, and as an organist of some standing.

Concerto for Pianoforte, No. 1, D minor, Op. 15

Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This concerto was played for the first time at Hanover, on January 22, 1859. Brahms was the pianist; Joachim conducted. The first performance in Boston was by the Boston Symphony Orchestra, Harold Bauer, pianist, on December 1, 1900. Mr. Bauer then played for the first time in the United States.

Brahms, living in Hanover in 1854, worked in the spring and summer on a symphony. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf, "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the Pianoforte Concerto in D minor; the third is the movement "Behold, all flesh" in "A German Requiem." The sonata for two pianofortes was frequently played in private in the middle fifties by Brahms with Clara Schumann, or his friend Julius Otto Grimm, who had assisted him in the orchestration of the symphony. Grimm (1827–1903), philologist, conductor, lecturer, doctor of philosophy, composer of a symphony, suites, and other works, declared that the musical contents of this sonata deserved a more dignified form, and persuaded Brahms to put them into a concerto. The task busied Brahms for two years or more. The movements were repeatedly sent to Joachim, whose advice was of much assistance. In 1858 the *Signale* reported that Brahms had arrived in Detmold, and it was hoped that some of his compositions might be performed there. "He has completed, among other things, a pianoforte concerto, the great beauties of which have been reported to us." The musicians at Detmold were not inclined to appreciate Brahms; it is said that the Kapellmeister, Kiel, was prejudiced against him; but the concerto was rehearsed at Hanover, and Joachim, in spite of a certain amount of official opposition, put it on the programme of the Hanover Subscription Court Concerts, the third of the series for 1858–59.

The concerto was then coldly received. The Hanover correspondent of the *Signale* wrote, "The work had no great success with the public, but it aroused the decided respect and sympathy of the best musicians for the gifted artist." Brahms played the concerto at a Gewandhaus concert in Leipsic on January 27, 1859.

The public and the critics were unfriendly. The composer wrote to Joachim: "A brilliant and decided failure. . . . In spite of all this, the concerto will please some day when I have improved its construction." Breitkopf and Härtel refused to publish it; but Rieter-Biedermann gave it to the world in 1861.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, and the usual strings.

ENTR'ACTE

RICHARD STRAUSS MUSIC

By PERCY SCHOLES

(From *The Radio Times,* London, 1931)

Let me begin with three anecdotes of Strauss. True or not, they are significant.

ANECDOTE I.—At supper, after a performance of the *Domestic Symphony,* Strauss dropped a knife and fork quietly on the table and said: "To reproduce in music a little noise like that, so that there may be no doubt in the mind of the hearer, requires great artistic technique. I'd like to carry it that far."—(Told by Gattmann, a Vienna concert manager.)

ANECDOTE II.—At lunch, in Boston, with C. Martin Loeffler, the well-known Alsatian-American composer, he again picked up a fork and said: "Some day it will be possible to delineate this in music, and so exactly that every member of the concert audience will recognize it."

ANECDOTE III.—"Strauss once asked me if I had ever noticed that one of the women in his *Don Juan* symphonic poem had red hair." I replied "that often as I had conducted the work I had never dreamed of this." *"Then I have failed,"* said the composer. "I thought everyone would recognize it."—(Told by Mottl, the great conductor.)

Possibly there was a half-humorous twinkle in Strauss' eye as

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he made such wildly excessive claims for the descriptive power of music; and, anyhow, at lunches and dinners of famous conductors, and composers, and concert managers, the wine is generally good. But, however that may be, the sort of tale that is freely and currently told about a man reveals the opinion people hold of him, and in those three anecdotes you have a plain hint as to one side of Richard Strauss—Strauss the *Pictorial Artist in Music,* Strauss the *Master of Musical Description.*

There is a sort of mental comfort in feeling able to classify the practitioners of any art in which one is interested, and by a mere glance down the chronological list of Strauss' works you can see in which of your mental pigeon-holes you are to stow him. He has written one normal Symphony and one String Quartet, both at about the age of seventeen, and one or two sonatas and concertos and similar things, also in youthful days; so much for what we call "pure" music or "absolute" music. Then, at the age of twenty-two, comes the picturesquely descriptive "Symphonic Fantasia" *From Italy* ("Aus Italien"), and henceforth, for the forty-five years he has since lived, nothing but Songs, Operas and Tone Poems—that is to say, either settings of words or settings that imply a background of words, although they may dispense with the actual words themselves.

There *has* to be a poem or tale or a picture behind everything Strauss writes, and he loves to study a personality and to record in music the events of an adventurous life. *Salome* and *Electra* he accommodates in Opera: you actually see the people before you on the stage and hear them speak. *Macbeth, Don Juan, Don Quixote* and *Till Eulenspiegel* he turns into Tone Poems, and you are expected to see them and their companions vividly with your inward eye—even to the handling of their knives and forks and the colour of their hair, or nearly so!

There *are* composers like that, Monteverde in the early seventeenth century, Gluck in the eighteenth, and Wagner in the nineteenth wrote little or no "pure" or "absolute" music, fugues, sonatas, symphonies or string quartets. They were adepts in the expression through music of the extra-musical idea. Poems and dramas (and the emotions that these aroused) were what appealed to them, and so they set words to music, with here and there, and incidentally (one may almost say, where words failed) an instrumental passage, but one still expressive of a dramatic idea—the various interludes in Monteverde's *Orpheus* (1607), or the Scene in the Elysian Fields in Gluck's *Orpheus* (1762), or the Ride through the Air in Wagner's *Valkyrie* (1870), or the Woodland Murmurs in his *Siegfried* (1876). These are men, we may suppose, gifted with a peculiarly strong working combination of the visual and tonal faculties and a quite unusual development of the histrionic instinct. They have fine musicianship, but they have something in addition—and that something they are impelled to use.

In opera, Strauss is the continuator of Wagner; and in this capacity he does not concern us at the moment: in instrumental composition he is the continuator of Liszt—who died in that very year of Strauss' *Aus Italien,* so that it looks as though he cast a mantle.

Liszt did not originate the expression in music of the extra-musical idea. In that he had been anticipated by centuries. The Elizabethan composers, with their tinkling little virginals, sometimes attempted the representation of storms and battles; the eighteenth-century French harpsichord composers sketched, in music, princesses and nuns, spinning and knitting women, the different effects of wine, revolving windmills, swinging bells, bees, butterflies, and birds; Bach gave us the rending of the veil of the Temple; Handel the shepherds watching in the fields by night; Beethoven a storm rising and passing away into sunshine. There is, then, no absolute novelty in Liszt's practice, and it was an innovation not so much in its kind as in the gigantic scale upon which he carried it out and the new methods he adopted in weaving his musical texture.

With what seemed to our great-grandfathers the enormous orchestral resources of the mid-nineteenth century Liszt was able to create the "Tone Poem" (or "Symphonic Poem"; the terms are synonymous). By the side of Liszt we should properly place his elder contemporary, Berlioz, whose Fantastic Symphony (1830), with its shepherds piping in the fields, its March to the Scaffold, and its Witches' Sabbath, all painted with a consummate mastery of the enlarged orchestral palate, is of the same order. But before Liszt showed the way, nobody had attempted, orchestrally, to paint a picture or tell a story *in such elaboration of detail.*

That is the kind of thing Strauss, too, has done, and *The Hero's Life* offers a good example of the way in which the disciple has excelled his lord. Strauss is the acknowledged greatest master of the Tone Poem. He is fortunate in the possession of enhanced resources, a far greater natural or acquired power of creating pointedly significant melodic themes (snatches of tune that "mean" something and can be easily grasped by the listener and recognized as they recur), a flair for colouring, by means of subtle and pregnant harmonies and of glowing orchestration (in all these things owing greatly to Wagner, yet always exhibiting his own strong personality).

1.—Can the graphic, detailed description attempted in *A Hero's Life* (or in his other tone-poems, or, equally, of our Elgar's *Falstaff*) be successfully carried out in tone? Rösch's pamphlet, lengthy and profound, quoted no fewer than seventy musical extracts in the effort to elucidate the score, and especially to attach the right literary idea to the right musical phrase right through the hearing of it.

2.—In attempting such vivid musical representation has Strauss sunk at times into musical commonplace—yet, if he has, may the success of his description, perhaps, still be held to justify him?

3.—Is the following out of a dramatic and sometimes realistic "programme" a fair equivalent of the well-judged proportions and balancing sections of the more architectural types of musical form used by the symphony composers?

4.—Does Strauss' love of the big canvas and highly-coloured picture amount to an obnoxious megalomania?

All these and many similar solemn questions were strenuously debated thirty years ago by the little groups of people who were able

to hear the music in the concert room, and, now that it is brought into the home, we may suppose that some of the questions will be asked and answered again.

Britain is a free country and I will confess that, for myself, I love *Till Eulenspiegel* and think lightly of *A Hero's Life.* But a greater critic replies, bluntly but not unsympathetically, to the complaints of such as I:—

> "Certain ideas in the work may not appeal to us in their initial stages because they verge on the commonplace . . . but after a moment we are gripped, first by the prodigious variety of the orchestral effects, then by a frenzied movement which carries us completely away. We lose control of our emotions. We do not even notice that this symphonic poem oversteps the limits which patience usually concedes to this form of music. It is a book of pictures; it even suggests the cinematograph. . . . But we must admit that the man who constructed such a work with such continuity of effort is not far from being a genius."—(Debussy—when *A Hero's Life* was first heard, in Paris, in 1901.)

Now, as we all realize, a broad ocean rolls between the delicate Impressionism of a Debussy and the strong Zola-like realism of a Strauss, and perhaps, in the words I have just quoted, we may find one of the most reasonable manifestos ever issued on behalf of the principle of tolerance.

Symphonia Domestica, Op. 53 Richard Strauss

(Born at Munich, June 11, 1864; living in Vienna)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times:* "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous—a triple fugue, the three subjects representing papa, mamma, and the baby.* The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

The symphony was performed for the first time at the fourth and last concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, by Hans Hermann Wetzler's Orchestra.† The composer conducted. The concert began with a performance of

*See The *Musical Times* (London), January 1, 1903, page 14.

†The late Henry T. Finck wrote that Wetzler "had the support of a millionaire. . . . It cannot be said that this festival was a brilliant success, notwithstanding the co-operation of the composer and his wife. The press was for the most part hostile; so much so that when, a little later, Strauss came across a fault-finder in Chicago, he asked: 'Are you perhaps from New York?'" This orchestra had been organized by Wetzler in 1903. It appears that it was not wholly adequate; in "Don Quixote" it broke down. There were fifteen rehearsals for the Symphonia Domestica. The Festival drew small audiences; the deficit was large.

Strauss's "Don Juan," and closed with a performance of "Also sprach Zarathustra." (It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Theodore Thomas conducted.)

The first performance of the Symphonia Domestica in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted. The first performance in Belgium was at a *Concert Populaire*, November 13, 1904, when S. Dupuis conducted. The first performance in England was on February 25, 1905, at the Queen's Hall, London. Henry J. Wood was the conductor. The first performance in France was at a Colonne concert, Paris, March 25, 1906, when the composer conducted.

The first performance in Boston was at a concert of the Boston Symphony Orchestra (Dr. Muck, conductor) February 16, 1907. The symphony was played again in Boston by the Boston Symphony Orchestra, March 30, 1907; March 19, 1910; March 16, 1912; December 21, 1923; April 25, 1924; October 14, 1927; November 15, 1929; January 30, 1931.

The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for piccolo, three flutes, two oboes, oboe d'amore,* English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, bass tuba, four saxophones *ad lib.*,† four kettledrums, bass drum, cymbals, triangle, tambourine, Glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

When the symphony was played in London for the first time, an "official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

"In accordance with his custom the composer has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the programme. The only indications given are

*The *hautbois d'amour, oboe d' amore*, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The one was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

†Strauss says, "only in cases of extreme necessity *ad libitum*."

in the subheadings to the separate sections of the symphony. The official description of the symphony runs as follows:—

"'The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
2. Scherzo.
3. Cradle-song and Adagio.
4. Finale: Double Fugue.

"'The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child. The husband theme is divided into three sections, the first of which is marked "gemächlich" (easy-going, or deliberate), the second "sinnend" (meditative), and the third "feurig" (fiery). The first section of the symphony, the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the child theme on the oboe d' amore, an instrument which has practically fallen out of use. The composer himself has spoken of this theme as being of "almost Haydnesque simplicity." On this follows a very characteristic passage, which has been interpreted as representing the child in its bath. The scherzo bears the headings: "Elternglück—Kindliche Spiele" (Parents' Happiness—The Child at Play). Its chief theme is the child theme in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: "Schaffen und Schauen—Liebesscene!—Träume und Sorgen" (Doing and Thinking—Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of great polyphonic elaboration and superlatively rich orchestral color. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous themes being very ingenious; and then there is another reference to the bath music, and the Glockenspiel indicates that it is 7 A.M.

* * *

"'In this way we reach the final Fugue. The principal subject of this is also a new version of the child theme. Its subtitle is "Lustiger Streit—Fröhlicher Beschluss" (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which

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is another variant of the child theme) is carried on with unflagging spirit and humor and great variety of orchestration, the introduction of the four saxophones adding fresh colors to the score. As the Fugue proceeds, the child theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance, and the whole ends with great spirit and in the highest good humor with an emphatic reassertion of the husband theme with which it began, suggesting that the father had the last word in the argument.' "

Here we have the second section of the husband's theme characterized as "sinnend" instead of "träumerische." The latter is the term published in the score.

It may here be said that after the musical sentence characterized in the score as träumerisch," a short phrase, orchestrated for clarinet in A, two clarinets in B-flat, and a bass clarinet, is characterized by the composer "mürrisch,"—ill-humored, peevish, cross. This theme is used afterwards most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any "official" programme.

* * *

When Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Richard Aldrich wrote, in the New York *Times,* of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica (meiner lieben Frau und unserm Jungen gewidmet),' Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (*a*) Einleitung und Scherzo; (*b*) Adagio; (*c*) Doppelfugue und Finale.' (In one movement and three subdivisions: (*a*) Introduction and Scherzo; (*b*) Adagio; (*c*) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

" 'This time,' says Dr. Strauss, 'I wish my music to be listened to purely as music.' "

When the symphony was performed at Frankfort-on-the-Main, the only programme note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: "The first

theme, 'The Husband,' is in three parts: an 'easy-going' beginning (which recalls the beginning of the 'Pastorale Symphony'); a continuation that is designated as 'meditative'; and a melody that rises 'in a fiery manner' on high. The second theme, 'The Wife,' is extremely capricious. The third theme, 'The Child,' is very simple, and in Haydn's manner. It is to be played by an oboe d'amore. From this theme springs the first theme of the double fugue, 'Assertion,' with which the second theme, 'Contrary Assertion,' is contrasted. The orchestra must be enlarged to one hundred and eight instruments, among them four saxophones. Richard Strauss refuses to give any further programme."

The symphony was performed for the first time in Berlin at the Philharmonic concert of December 12, 1904. Strauss conducted it. The programme books of the Philharmonic concerts, as a rule, contain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the Symphonia Domestica was as follows:—

"This work, written in one movement, is divided" (or, rather, articulated) "into four subdivisions, which correspond, on the whole, to the old form of the sonata:—

"I. Introduction and development of the three chief groups of themes.
The husband's themes:
(*a*) Easy-going. (*b*) Dreamy. (*c*) Fiery.
The wife's themes:
(*a*) Lively and gay, (*b*) Grazioso.
The child's theme:
Tranquil.

II. Scherzo.
Parents' happiness. Childish play.
Cradle-song (the clock strikes seven in the evening).

III. Adagio.
Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).

IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion."

* * *

The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The programme book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly "easy-going," occasionally "dreamy," but at bottom a "fiery" husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his child—a man among men, one upon whom a kind fate has bestowed unconquerable humor. Then followed two pages and a half of thematic illustrations with the titles given above.

When the symphony was again played in Dresden, March 8, 1905 —this time under the direction of the composer and for the benefit of the fund for the widows and orphans of the members of the Royal

Music Band—the identification of Strauss as the hero of his symphony was omitted.

It is plain that Strauss, like Mahler, does not believe in analytical programmes; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York he noted down the themes of his symphony for Mr. Aldrich, and they were published in the New York *Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die Musik* (Berlin and Leipsic), second number of January, 1905, appeared in analysis, nine pages long, by Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

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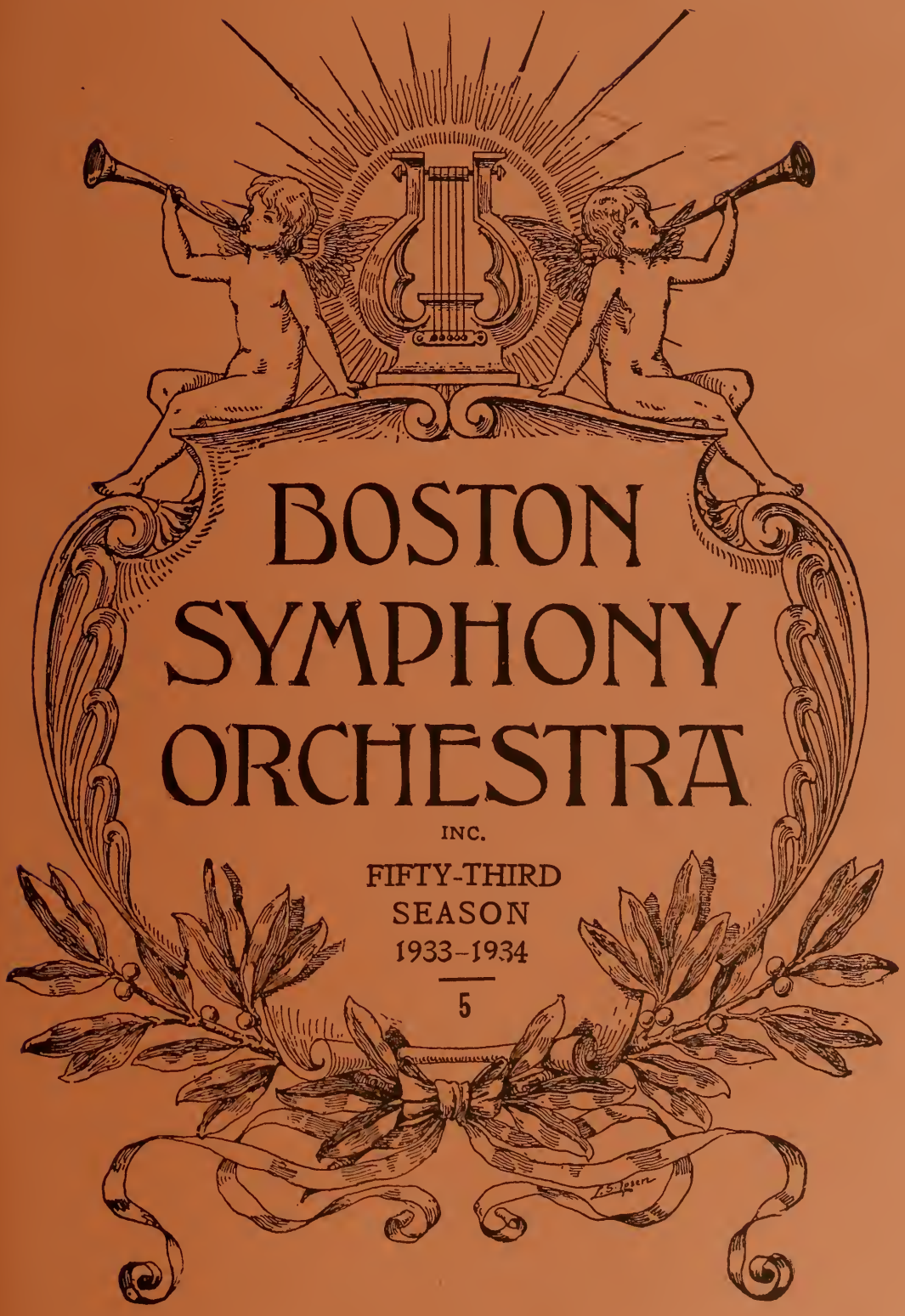
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5

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Fifty-third Season, 1933-1934

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
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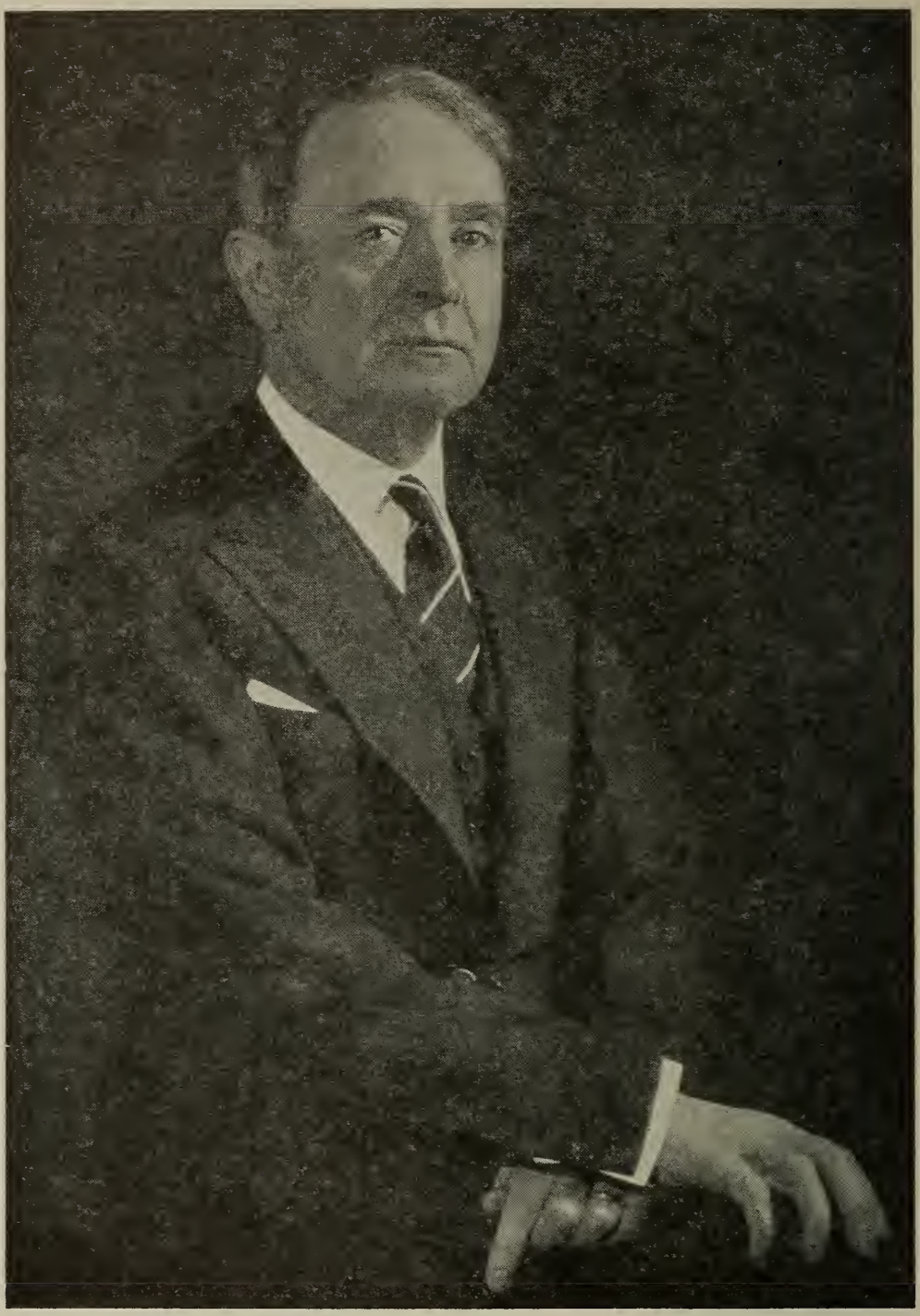
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Fifty-third Season, 1933—1934

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THURSDAY EVENING, APRIL 5

AT 8.45

PROGRAMME

Hindemith . . . Konzertmusik for String and Brass Instruments

I. Mässig schnell, mit Kraft.
II. Lebhaft; langsam; lebhaft.

Debussy Prélude à l'Après-Midi d'un Faune, Eclogue by S. Mallarmé

Strauss . . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,"—in Rondo Form, Op. 28

Tchaikovsky Symphony No. 5, in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (Andante maestoso): Allegro vivace.

There will be an intermission of ten minutes before the symphony

The music of these programmes is available at the 58th Street Library

"Konzertmusik" for String and Brass Instruments

Paul Hindemith

(Born at Hanau, on November 16, 1895; living at Frankfort-on-the-Main)

This piece, entitled *Konzertmusik für Streichorchester und Blechbläser,* was written for the Boston Symphony Orchestra in its 50th anniversary season, 1931–32. It was first performed in Boston, April 3, 1931, and in New York by this orchestra, Saturday, March 5, 1932. In the score, the composer gives the following directions as to the orchestration: "the strongest possible string quartet, four horns, four trumpets, three trombones, and a bass tuba."

The following description of the work was written by Alfred H. Meyer for the *Boston Transcript:*

"The scoring, it may be noted, treats the strings as a quartet rather than as the more usual quintet; that is to say, violins are treated as a single voice rather than by division into firsts and seconds. There is no key signature, but both parts gravitate around the key of C-sharp minor.

"The first part resembles a sonata-form without development or free fantasia, but with a very expansive coda. The 'first-theme section' of the exposition is made up of a counterpoint of three masses of tonal material, introduced successively. The whole string choir begins with the ascending scale of C-sharp minor, followed after a measure and a half with chords in a sharp, detached rhythm. Trumpets soon intrude with a flowing but virile melody, which is the chief theme of the movement. Meanwhile high strings have begun a persistent flow of bright eighth-notes, while low strings continue with the matter of the beginning. Of these three the first portion of this new work is compounded. The 'second-theme section' begins with an actively rhythmed, almost martial music for brass choir. Trombones soon emerge with a theme somewhat less definitely rhythmical than the rest of this section. This in turn is developed.

"After a few moments of relaxation the music returns to the matter of the beginning. It is more expansively treated, as is this entire recapitulatory division. In place of the principal theme, half of the violas and half of the violoncellos sing ardently a melody which in some parts suggests an inversion of the principal theme, but which is also modified with suggestions of jazz-like rhythm. For the rest this division is a reworking of the first portion, except that a statement of the principal theme in its original forms comes at the end and leads to the coda, which consists largely of a broader treatment, both more lyrical and more majestic, of this theme.

"Part II of the *Konzertmusik* is a three-voiced fugue interrupted by a central division of more songful matter. The theme begins with two sharp eighth-notes, soon settles into a long line of sixteenth-notes, with many felicitous repeated notes and melodic figures. Bright, sparkling, taken at a very rapid tempo, it gives impression of being one of the most gracefully pleasing as well as one of the most original themes that has come to notice for some time. Massed violins first give it out. After the contrasting central portion, violoncellos rebegin the fugue. As in the first movement, this final development is carried out along larger lines than at the beginning."

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)," completed in 1892, was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. According to Charles Koechlin, there had been insufficient rehearsal, so the performance left much to be desired, and the acoustics of the Salle d'Harcourt were unfavorable. When the second performance took place at a Colonne concert, a critic wrote: "This composer seems to dread banality." "And yet," says Koechlin, "the charm of this music is so simple, so melodic. But every *new* melody should be heard several times. Besides, even the construction—a supple melodic line that is expanded—could be disconcerting. For certain writers about music, Debussy was a dangerous artist with a diabolical fascination: the worst possible example. Diabolical or not, the work has lasted. It has the votes of the élite: that is enough."

The second performance was at a Colonne concert, Paris, October 20, 1895. In the "Annales du Théâtre," we find this singular note: "Written after a poem by Stéphane Mallarmé so sadistic that M.

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Edited and annotated by

PERCY GOETSCHIUS, Mus. Doc.

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Colonne did not dare to print the text; young girls attend his concerts."

The first performance in Boston, and also in the United States, was at a concert of the Boston Orchestral Club, Georges Longy, conductor.

To Debussy is attributed a short "explanation of his Prelude, a very free illustration of Mallarmé's poem": the music evokes "the successive scenes in which the longings and the desires of the Faun pass in the heat of this afternoon."

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight his understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; ex-

perience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstacy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, trés modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the woodwind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords

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unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* * *

Madame Tamara Karsavina, in her "Theatre Street,"* a volume of her reminiscences, describes the first performance of the ballet in Paris, when it raised a "perfect riot of contending emotions. The audience clapped, yelled, hissed; across a barrier between two boxes a quarrel burst; over the hideous noise rose a loud, 'Silence, *laissez le spectacle s'achever.*' Diaghilev was standing at the back of the pit; his intervention restrained the frenzy of the public, the performance was allowed to go to the end. I was not taking part in the ballet and sat in the stalls that night. I could not see what had offended the public so much." Mme. Karsavina met Debussy when the ballet "Jeux"† was performed. "What Debussy had thought of the interpretation of his music I don't know. He was reported to have said *pourquoi?* but it might have been evil tongues who reported it. To me he did not comment on the production. He often invited me to sit by his side. Madame Debussy and his little daughter usually came with him. He was so gently courteous, so devoid of poise and consciousness of his importance, so sincere in his admiration for the straightforward charm of the romantic ballets, for which he praised me, that in spite of his forbidding brow, in spite of his being an unfamiliar celebrity, I enjoyed our brief talks. But it was *Qui, Maître, vous avez raison, Maître.* . . . I was talking to an Olympian."

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.‡ It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30,

*Published by E. P. Dutton & Co., N. Y., 1931.

†This "danced poem" was produced at the Théâtre des Champs-Elysées, Paris, on May 15, 1913. Mme. Karsavina took the part of the First Young Girl. The music in concert form was performed in Boston by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 2, 1920.—P. H.

‡There was a performance at Chicago on November 15, 1895.

1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, —roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginery. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready



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wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

* * *

There has long been a dispute as to whether Till Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke. Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mounte-

bank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at Leningrad, November 6, 1893)

About the end of April, 1888, Tchaikovsky took possession of his country house at Frolovskoe, which had been made ready for him when he was at Paris and London, by his servant Alexis, Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would

*This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and in-

sincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

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IV. — RONDO The first few cups are "but a series of preludes". Each cup will signal *da capo*.

Concerto No. 2, in D minor, was played by the composer and for the first time.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

* * *

The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

List of Works Performed at the Evening Concerts during the Season of 1933-1934

BACH
Brandenburg Concerto No. 3 in G major, for String Orchestra — IV. March 1

BEREZOWSKY
*Symphony No. 2, Op. 18 — IV. March 1

BRAHMS
Symphony in E minor, No. 4, Op. 98 — III. February 2

DEBUSSY
Prélude à l'Aprés-Midi d'un Faune (Eclogue by S. Mallarmé) — V. April 5

ROY HARRIS
*Symphony: 1933 — III. February 2

HINDEMITH
Konzertmusik for String and Brass Instruments — V. April 5

MARKEVITCH
*Introduction and Hymn — II. January 4

MOZART
"Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525) — II. January 4

RAVEL
"Le Tombeau de Couperin" (Suite for Orchestra) — I. November 16
"Shéhérazade," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor — II. January 4
Soloist: OLGA AVERINO
"La Valse," Choreographic Poem — IV. March 1

SIBELIUS
Symphony No. 2, in D major, Op. 43 — I. November 16
Concerto for Violin and Orchestra in D minor, Op. 47 — IV. March 1
Soloist: RICHARD BURGIN

STRAUSS
Tone Poem, "Ein Heldenleben," Op. 40 — II. January 4
"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner," in Rondo Poem, Op. 28 — V. April 5

STRAVINSKY
"Apollon Musagète" (Apollo, Leader of the Muses) Ballet — III. February 2

TCHAIKOVSKY
Symphony No. 5 in E minor, Op. 64 — V. April 5

TCHEREPNIN, N.
*Three Pieces for Orchestra, after a Tale of Edgar Allan Poe, Op. 59 — I. November 16

*First performance in New York.

cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

Some find pleasure in characterizing Tchaikovsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and a waltz movement takes the place of the scherzo.

They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the tradition of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Memories, ou Essais sur la Musique" (Paris 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and twice repeats each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affected me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

FIFTH MATINEE

SATURDAY AFTERNOON, APRIL 7

AT 2.30

PROGRAMME

Handel . Concerto Grosso for String Orchestra in B minor, No. 12
Largo—Allegro—Larghetto e piano—Largo—Allegro.

Loeffler "Evocation" for Orchestra with Chorus of Women's Voices, and a Speaking Voice
(First performance in New York)

Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

Chorus from the CECILIA SOCIETY (Arthur Fiedler, Conductor)
Speaker: David Blair McClosky

STEINWAY PIANO

There will be an intermission of ten minutes before the symphony

The music of these programmes is available at the 58th Street Library

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

The first performance of this concerto in Boston was at a concert of the Boston Symphony Orchestra on February 28, 1885, when Messrs. Listemann, Loeffler and Giese, played the solo instruments.

The last performance at these concerts was on November 7, 1930.

The movements are as follows: Largo, B minor, 4-4; Allegro, B minor, 4-4; Larghetto e piano, E major, 3-4 (violino I, II, III, viola, tutti bassi), an air with a variation; a transitional Largo, 4-4; Allegro, B minor, 4-4. The instruments are thus indicated at the beginning of the work: Violino I, concertino, violino II; violino I, ripieno, violino II; viola, violoncello, bassi.

Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to the instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting the house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room. After Handel's death his valet rented the house and used Handel's name to attract lodgers. Sydney Smith lived in this house in 1835. The Street is now "Brook Street, Grosvenor Square."

public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738, —also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form *concerto grosso,* which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo) and the chorus of instruments, *concerto grosso,* believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587) ; that Giuseppe Torelli, who died in

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1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

Evocation, for Orchestra, Women's Chorus, and a Speaking Voice

Charles Martin Loeffler

(Born January 30, 1861, at Mühlhausen, Alsace; now living at Medfield, Mass.)

"Evocation" was written for the dedication of Severance Hall,* the permanent home of the Cleveland Orchestra. The programme of the dedicatory exercises, held on the evening of February 5, 1931, was as follows:

Passacaglia *Bach-Goedicke*
Mr. Severance's Presentation Speech
Responses in acceptance
"Evocation" *Loeffler*
Symphony No. 1, C minor *Brahms*

The musical part of this programme was repeated on February 7, 1931. There were repetitions of "Evocation" by the Cleveland Orchestra, in Cleveland, on February 24, 1933.

Mr. Loeffler took his text from T. W. Mackail's "Epigrams of the Greek Anthology." The chosen epigrams were reprinted with the permission of the publishers, Messrs. Longmans, Green, and Company, London and New York. We are indebted to the Editor of the Cleveland orchestra's programme books, Mr. Herbert Elwell, for the following notes:

Loeffler's score contains the following descriptive preface:

> "The imagined form of this music is to tell the building of a beautiful temple of the Muses; of the god Pan's rhapsodic lay and the nymphs' love for him; of their vain endeavors to fetter him to their beloved sunny fields whence Echo is listening, listening for the pure fun of answering; of Syrinx, Pan's most beloved naiad, whom Artemis metamorphosed into a reed to save her from Pan's

*This Hall was the gift of Mr. and Mrs. John L. Severance, through the Musical Arts Association to the City of Cleveland. Loeffler dedicated to Mr. and Mrs. Severance his symphonic poem, "Memories of My Childhood."

amorous pursuit; of the strange account given by the Singing stone of itself; awed by solemn wonder at it we now seek the little stream running down the hills to meet us, the reeds bowing to us in the breeze. The nymphs are still calling, 'Pan, abide here on these sunny greens.'"

These are the lines:

"Dear Pan, abide here, drawing the pipe over thy lips,
"for thou wilt find echo on these sunny greens.

"Come and sit under my stone-pine that murmurs
"so honey-sweet as it bends to the soft western breeze;
"and lo, this honey-dropping fountain, where I bring
"sweet sleep playing on my lonely reeds.

"Breathe music, O Pan . . . with thy sweet
"lips, breathe delight into thy pastoral reed,
"pouring song from the musical pipe, and make
"the melody sound in tune with the choral words;
"and about thee to the pulse of the rhythm let the
"inspired feet of these water nymphs keep falling free.

"Remember me the singing stone, thou who
"passest by Nisaea; for . . . here
"Phoebus lifted on his shoulders a stone
"for the house, and laid down on me
"his Delphic harp; thenceforth I am lyre-
"voiced: Strike me lightly with a little
"pebble, and carry away witness of my boast."

The Editor of the Cleveland programme book was authorized to reprint the following excerpt from the composer's letter to Sokoloff,* in which he provides further explanation of his work:

"The very beginning of the music, namely the fugue out of which grows the one most important theme a few pages later on, suggested itself to me on account of its harmonically chaotic theme, alike, as I imagined, to the matter which in confusion marked the beginning of the fine temple of music which the architects had in mind. By designed order these men used their material, that is, stone and marble, to erect what will soon be known as Severance Hall,—a most beautiful music room.

*Sokoloff was at one time (1904–1907) a violinist in the Boston Symphony Orchestra and a pupil of Loeffler.

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"This fugue theme similarly becomes in its progress clarified and later on the essence of the only important theme in my work. The short fugue is interrupted by the motif of the Singing Stone of which we shall hear more later on, by spoken although hushed words taken from an ancient Greek epigram. After this approaches the songlike theme, followed by what attempts to picture the nymphs enjoying their Arcadian happiness and their encounter with the great god Pan. From then on the Greek poets explain in graceful and lovely lines how beloved was the god Pan by the nymphs. After this interlude there is a return to the principal theme which leads to our encounter with the Singing Stone, who confides to us who he is in these words, in a hushed and mysterious voice, 'Remember me the Singing Stone.'

"The last scene (*vide* the violins in their runs) takes us to the favorite stream of the nymphs and naiads, whence Artemis, the goddess, metamorphosed Syrinx. We hear once more Pan's rustic lay from afar . . . the nymphs calling him, calling him . . . and here ends our dream."

"The instrumentation of *Evocation,* as well as the beautiful balance of its structure, reveals the delicate 'sensibility to essences and colors,' the scrupulous and aristocratic distinction so characteristic of the composer of *Hora Mystica, A Pagan Poem, La Villanelle du Diable,* or *La Mort de Tintagiles.* He has, in the present work realized many unusual and alluring effects in the use of kettledrums, with pedals for the opening phrase, in certain passages employing the vibra-harp.* The score, which bears the date of August-September, 1930, calls for three flutes (third flute interchangeable with piccolo), two oboes, English horn, two clarinets in A, bass clarinet in A, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, kettledrum, tambourin de Basque, tam-tam, bass drum, antique cymbals in E, piano, celesta, xylophone, two harps, one alto saxophone in E-flat, two tenor saxophones in B-flat, vibra-harp, four-part women's chorus, and strings. The reciter of the haunting lines of the Singing Stone speaks off-stage in a hushed voice.

* * *

"The slow, ponderous, and enigmatic fugue subject emanates from the sombre depths of the piano, double basses and kettledrums, and is imitated at the dominant by clarinets and violas.

"With the subject appearing again in the wood-wind choir, the texture thickens and the voices follow their devious chromatic course toward a positive statement of the principal subject in the violas, which, as already indicated by the composer, is but a modified form of the fugue subject itself. The music rises to a fortissimo. Over a softly veiled harmonic pedal is interpolated this simple melody in the flutes and bassoons two octaves apart, doubled by the vibra-harp. It is the motif of the Singing Stone. The mist suddenly lifts and the color brightens, *Poco adagio,* 3-4

*"The vibra-harp is more akin to the xylophone family than to that of the harp. Its tone is produced by striking little metal bars, below which are suspended cylindrical tubes acting as resonators. Within each tube is a small plate attached to a revolving shaft, made to rotate by an electric motor. The rotating plate within the cylinder interrupts the sound waves in such a way as to produce a throbbing pulsating sonority. The speed of this pulsation may be mechanically regulated. The instrument is also equipped with a damper pedal. The sound may be prolonged almost indefinitely. The instrument used for *Evocation* has been especially constructed for the composer by J. C. Deagan and Company. The range of the instrument is three and a half octaves from the note F. The composer required an additional four notes below F."

List of Works Performed at the Saturday Afternoon Concerts during the Season of 1933-1934

BEETHOVEN
Symphony No. 5 in C minor, Op. 67 — II. January 6

BRAHMS
Concerto for Pianoforte No. 1, in D minor, Op. 15 — IV. March 3
Soloist: LEONARD SHURE
Symphony No. 1 in C minor, Op. 68 — V. April 7

HANDEL
Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel) — I. November 18
Solo Violins: R. BURGIN, J. THEODOROWICZ
Solo Violoncello: J. BEDETTI
Concerto Grosso for String Orchestra in B minor, No. 12 — V. April 7

HILL
Concertino for Piano and Orchestra, Op. 36 — III. February 3
Soloist: JESÚS MARÍA SANROMÁ

LOEFFLER
*"Evocation," for Orchestra with Chorus of Women's Voices, and a Speaking Voice — V. April 7
Chorus from the Cecilia Society, ARTHUR FIEDLER, Conductor
Speaker: DAVID BLAIR MCCLOSKY

MOZART
Overture to "The Marriage of Figaro" — IV. March 3

PIERNÉ
*Divertisements on a Pastoral Theme, Op. 49 — I. November 18

RAVEL
"Shéhérazade," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor — II. January 6
Soloist: OLGA AVERINO

RIMSKY-KORSAKOV
Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35 — III. February 3
"Night on Mount Triglaff," Act III of the Opera-Ballet "Mlada," arranged in concert form — II. January 6

SCHÖNBERG
"Verklärte Nacht" ("Radiant Night") String Sextet, Op. 4 Arranged for String Orchestra — III. February 3

STRAUSS
Symphonia Domestica, Opus 53 — IV. March 3

TCHAIKOVSKY
Symphony No. 4 in F minor, Op. 36 — I. November 18

VAUGHAN WILLIAMS
Norfolk Rhapsody, No. 1 — I. November 18

*First performance in New York.

time. The English horn sings forth a pleasant, smiling theme in G major, and the violins respond with the fugue subject now become generously expansive.

"Enveloped in alluring harmonies, the above theme rises to a broad climax and subsides, seeming to settle on the tonic of G major as its destination. But a series of chords superimposed in the pedal G brings an unexpected cadence back to E minor in which key is introduced a short, vivacious *Allegro* whose meter alternates between 2-4 and 3-4. Fanciful melodic fragments against triplet rhythms appear in swift succession, in the midst of which is heard the enticing suggestion of a waltz. Above an F-sharp pedal the brass sings a short evocative phrase and the movement, quieting down, prepares for the entry of a piccolo solo. This elaborately embellished passage suggesting the pastoral improvisations of the Arcadian god is broken in upon by the sound of women's voices calling to Pan.

"The current of the music flows with ingratiating ease as the song continues to the accompaniment of wood winds and strings: 'Come and sit under my stone-pine. . . .' Then with a more definitely marked rhythm in the piano the music attains singular elevation. The saxophones rise to the mood with an expressive contrasting theme, while the chorus takes up the same strain with the words: 'Breathe music, O Pan.' As the voices hover about the final note of their phrase, 'Let the inspired feet of the water nymphs keep time, the horns and saxophones enter in the subdominant key with the third theme quoted, and the strings in unison reply as before with the principal theme. Taking on an aspect of great breadth and intensity, there follows a repetition of the entire section which preceded the entrance of the chorus. In an extended form the Singing Stone motif appears again against the same mysterious background, while a voice recites the lines beginning, 'Remember me the Singing Stone.'

"With the last whisper of the voice, a soft, phantom-like figuration in the strings passes over a tonic chord. Faint, murmuring reminiscences linger as the chorus sings its final evocation, humming to an inscrutable, evanescent close."

Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of

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the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he admitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.'"

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Manneheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Phil-

harmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the predecessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to anyone who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the

Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

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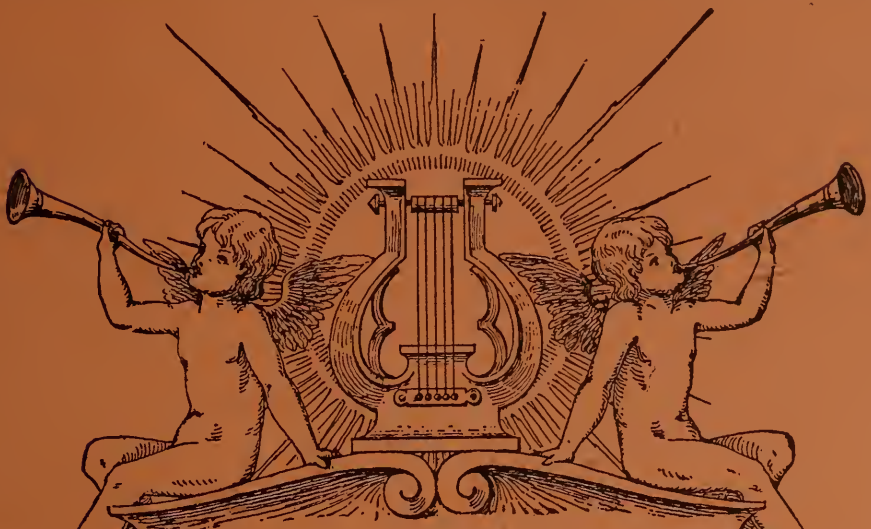
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Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
	Fiedler, A.	Avierino, N.	Deane, C.
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Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

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Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
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Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
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	Hain, F.	Mann, J.	

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FIFTY-THIRD SEASON, 1933–1934

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

FIRST CONCERT

FRIDAY EVENING, NOVEMBER 17, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

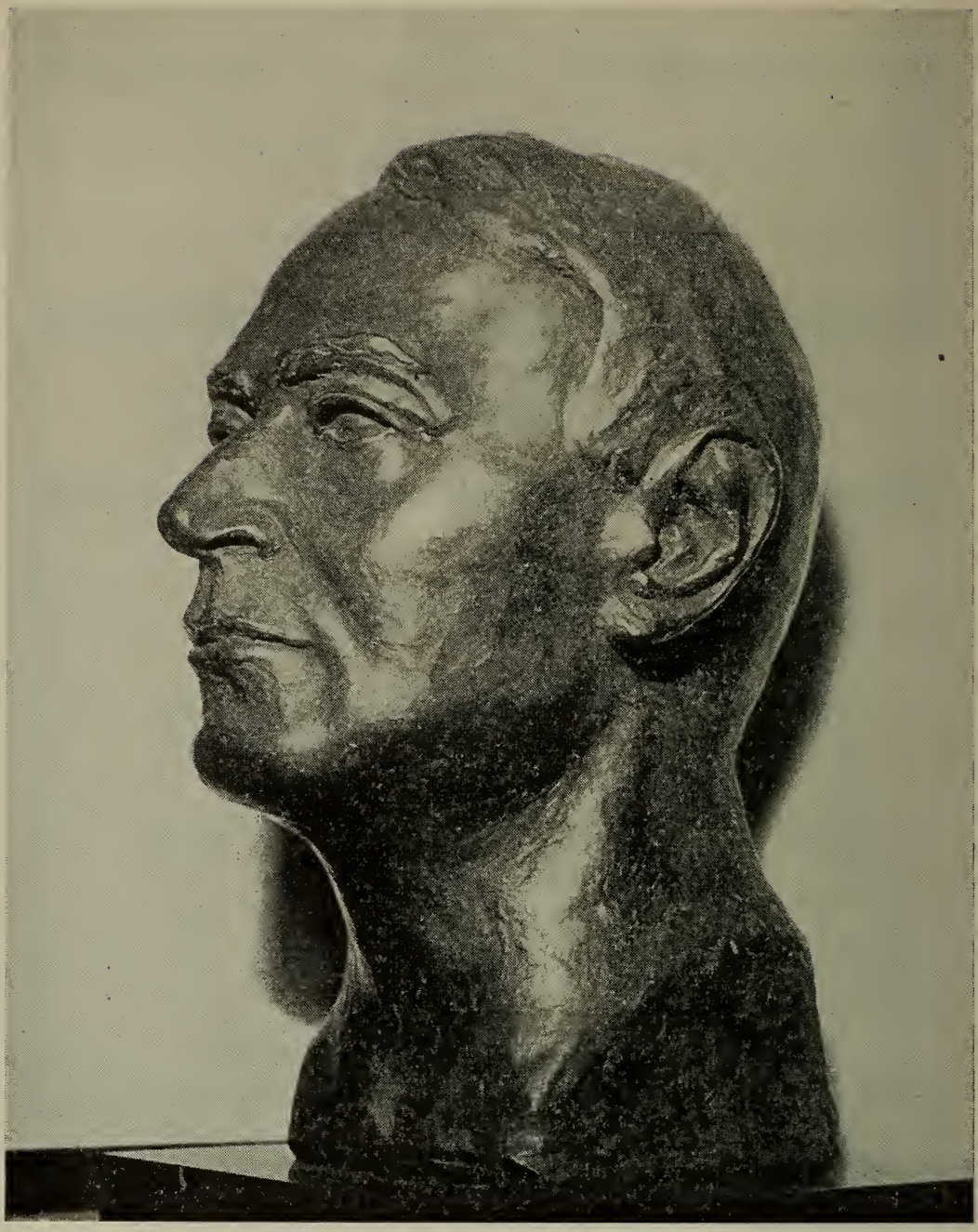
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Dr. SERGE KOUSSEVITZKY, Conductor

FIRST CONCERT

FRIDAY EVENING, NOVEMBER 17

AT 8.15

PROGRAMME

Beethoven . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

Pierné Divertisements on a Pastoral Theme, Op. 49

Vaughan Williams Norfolk Rhapsody, No. 1

Strauss . . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, Op. 28

There will be an intermission of ten minutes after the symphony

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.' "

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These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; " and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men

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to serve his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc. "C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands, "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

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Is it possible to devise, as some have attempted, a consistent programme for this symphony? Henry Edward Krehbiel pointed out the difficulties:

"It was smooth sailing for the first and second movements, that is, to find in them a delineation of the life and death of a hero; but a world of trouble was caused by the Scherzo coming after the funeral march, and the Finale with its variations. How the commentators have labored to extricate themselves from a predicament into which they would never have fallen if Beethoven had anticipated his procedure in the Ninth Symphony and made his Scherzo precède the Adagio! Then the progress of the hero would have been found delineated plainly enough in the four movements—his aspirations and struggles in the first, his rest and recreation in the second, his death in the third and apotheosis in the last.

"As it is, see what has been done: Berlioz suggests that the Scherzo and Finale picture funeral games given in honor of the dead hero, such as Homer describes in his *Iliad;* Marx's scheme for the entire work might be outlined as follows: I, An ideal battle as the *Einbegriff* (*i. e.,* the purport) of an heroic life; II, A nocturnal inspection of the battlefield; III, Merrymaking in camp; IV, Celebration of peace. Lenz's notion can be set forth as follows: I, Life and death of a hero; II, Funeral; III, Truce at the grave; IV, Funeral feast and heroic ballad. Oulibischeff, who never forgave Beethoven for not being as other men, likened the Scherzo to an armistice which the soldiers devote to pleasures. Some seize their rifles

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and hurry into the woods and we hear the merry fanfares of their hunting horns, while the measures of the soft-voiced instruments tell us that the hunters have come upon the tracks of some poor hamadryad whose fate is linked to her tree and who therefore cannot escape them.

"For Oulibischeff the Finale has absolutely no connection with the poetical conceit contained in the preceding movements, while Ambros fancifully pictures the variations as following one upon the other like a procession of many generations of men marching up to the cyclopean monument erected to the hero and crowning it with wreaths and flowers. . . ."

* * *

At Nussdorf in the summer of 1817, Beethoven, who had then composed eight symphonies, and the poet Christian Kuffner were having a fish dinner at the Tavern "Zur Rose." Kuffner asked him which of his symphonies was his favorite.

"Eh! Eh!" said Beethoven. "The 'Eroica.'"

"I should have guessed the C minor," said Kuffner.

"No, the 'Eroica.'"

Divertisements on a Pastoral Theme, for Orchestra, Op. 49

Henri Constant Gabriel Pierné

(Born at Metz, on August 16, 1863; living in Paris)

Written in the summer of 1931, this music was first performed by Pierné's own orchestra of the Concerts Colonne in Paris, February 7, 1932. The dedication reads: "À mes chers amis et collaborateurs, aux artistes de l'orchestre Colonne.—G. P. 1931."

Lest his public take his "pastoral theme" too seriously, the composer affixes to his score an epigram of Hans von Bülow: "The theme



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has no more importance than the title of a book in relation to its contents."

The development of his theme is also elucidated in the score: "'Divertissements' is not here used in the choreographic sense of the word, but to suggest 'free variations' on the theme itself, combined in such a way that the changing themes, character, and spirit produce a variety in keeping with the initial subject.

"The theme first disclosed simply by the English horn alone is not appreciably altered in the first variations, but is accompanied by a series of designs which ceaselessly vary the color and oppose or blend by turn the various groupings of the orchestra.

"In the first variation, the theme is given to the double-basses; in the second to the violins. This leads to a stretto in form of canon for strings pizzicato. In the third, for wood-winds alone, the bassoon and double-bassoon give the theme in the relative D minor, with ornamentation from the higher instruments. In the fourth, the horn has the theme, with accompaniment of strings. The fifth is given to the brass, the trumpets and trombones carrying the theme. In the sixth, the violins and violas play the theme against chromatic variations in the wood-winds.

"Then there arise successively a Viennese waltz with subtly inflected rhythms through which the violas interweave the theme, then a 'cortège blues' by the muted trumpets, which lead the theme into a new rhythm. Finally a saxophone solo, with derivative ornamentation from the strings, sighs a melancholy and languorous phrase in G minor. This is succeeded by a brilliant 'finale en forme de gigue,' where the composer of 'Cydalise' and 'Impressions de Music Hall' exercises all the resources of his orchestral palette."

The orchestration follows: three flutes (piccolo), two clarinets, bass clarinet, two oboes, English horn, two bassoons, contrabassoon, saxophone, four horns, three trumpets, three trombones, tuba, timpani, small drum, bass drum, cymbals, triangle, harp, and strings.

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Norfolk Rhapsody, No. 1 (E minor) . Ralph Vaughan Williams

(Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England; living in London)

This, the first of three "Norfolk Rhapsodies," composed in 1905, was performed for the first time at a Promenade Concert in London on August 23, 1906.* The Rhapsody was revised in 1914.

Vaughan Williams, deeply interested in folk music, collected in January, 1905, at Kings Lynn, Norfolk, old songs. Some of these he used for his Rhapsodies.

The second Rhapsody, D minor, and the third (Alla Marcia, G minor and G major), composed in 1906, were produced at a concert of the Cardiff Festival, September 27, 1907. It was the intention of the composer to write a Norfolk Folk-Song Symphony. The Rhapsody No. 1 should serve as the Introduction and first movement, with the chief themes derived from these songs: for the Introduction, "The Captain's Apprentice" and "A Bold Young Sailor Courted Me"; for the following Allegro, "The Basket of Eggs," "On Board a '98," and "Ward the Pirate." Rhapsody No. 2 would be the slow movement, with Scherzo—the latter an episode in the movement. Rhapsody No. 3 would be the Finale. But Williams discarded the third Rhapsody and was doubtful about the second.†

Vaughan Williams contributed the words and tunes of the songs used in this Rhapsody,—he heard them sung at Kings Lynn—with other folk-songs, to the *Journal of Folk-Song Society*, 1906.

THE CAPTAIN'S APPRENTICE

One day this poor boy to me
Was bound apprentice
Because of his being fatherless;
I took him out of St. James' workhouse,
His mother being in deep distress.

There are other verses as naïve.

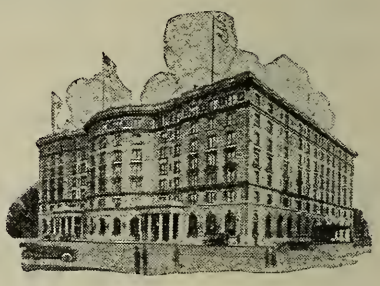
*A Suite for oboe and strings, Op. 12, by Fini Henriques, was played at this concert for the first time. Eve Simony of the Monnaie, Brussels, made her début in England, singing Félicien David's "Couplets du Mysoli" from "Perle du Brésil."

†For this information we are indebted to Mr. Edwin Evans's articles about Vaughan Williams in *The Musical Times* of April, May, June, 1920.

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A BOLD YOUNG SAILOR

A bold young sailor courted me,
And stole away my liberty;
He stole my heart with my free good will,
I must confess I love him still.

THE BASKET OF EGGS

Down in Sand bank (?) two sailors they were walking,
 Their pockets were both lined with gold;
And as together they were talking,
 A fair maid there they did behold—
With a little basket standing by her
 As she sat down to take her ease;
To carry it for her one of them offered,
 The answer was, "Sir, if you please."

ON BOARD A '98

When I was young and scarce eighteen,
 I drove a roaring trade;
And many a sly trick I have play'd
 With many a pretty maid.

My parents found that would not do;
 I soon would spend their store.
So they resolv'd that I should go
 On board a Man of War.

There are eight verses. The sailor served for many years, was at Trafalgar; at last found rest at Greenwich. The last verse ends:

I've done my duty, served my king,
 And now I bless my fate;
But, damme, I'm too old to sing,
 I'm nearly ninety-eight.

WARD THE PIRATE*

This is a very old song, and relates to the story of the pirate's engagement with the man-of-war *Rainbow*. There are eight verses.

*Vaughan Williams's arrangement of "Ward the Pirate" for male chorus (T. T. B. B.) was published in 1912.

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Come all you gallant seamen bold; all you that march to drum,
Let's go and look for Captain Ward, for on the sea he roams;
He is the biggest robber that ever you did hear,
There's not been such a robber found for above this hundred year.

Mr. Philip Gosse, in his "The Pirate's Who's Who" (1924), mentions two by the name of Ward, but does not give their proper names. We believe the hero of the ballad was James. He was probably Mr. Gosse's "one of the first English pirates to establish himself on the Barbary Coast in North Africa. By the year 1613, some thirty others had their headquarters at the mouth of the Sebu River."

The other Captain Ward mentioned by Mr. Gosse, "as a poor English sailor went to Barbary, turned Mohammedan,* offered his services to the Moors, and became captain of a galley. He grew to be very rich and 'lived like a Bashaw in Barbary.' "

* * *

Vaughan Williams's interest in folk-songs is also shown by his two "Orchestral Impressions" ("Harnham Down" and "Boldrewood") (1904) and his "Symphonic Impression: In the Fen Country" (1905)—produced at one of Beecham's concerts in London in 1909. He has published "Folk-Songs of England," Parts II and IV (1908), and has edited "Folk-Songs of the Eastern Counties" (1906), "The Motherland Song Book," Vols. III and IV (1919). He has composed a Fantasia on Christmas Carols (solo, chorus, and orchestra) (1912). The long catalogue of his works also includes Five Folk-Songs for unaccompanied chorus (1913): "The Jolly Ploughboy" for male chorus (1908), "The Winter is Gone" for male chorus, "Mannin Veen," a Manx folk-song for mixed chorus (1913), "The Turtle Dove" for male chorus (1919), and arranged the French folk-song "L'Amour de Moy" (1907).

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.† It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13,

* This is Mr. Gosse's spelling. See Mr. H. W. Fowler's amusing remarks in his "Modern English Usage" about those who prefer this form to "Mahometans."—P. H.

† There was a performance at Chicago on November 15, 1895.

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There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, —roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginery. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let

me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

* * *

There has long been a dispute as to whether Till Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke. Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly

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lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

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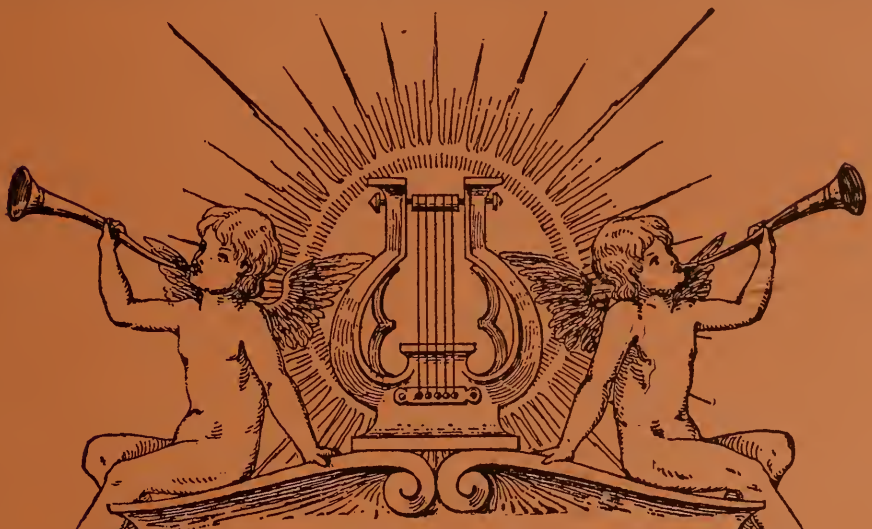
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Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

SECOND CONCERT

FRIDAY EVENING, JANUARY 5, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
AND JOHN N. BURK

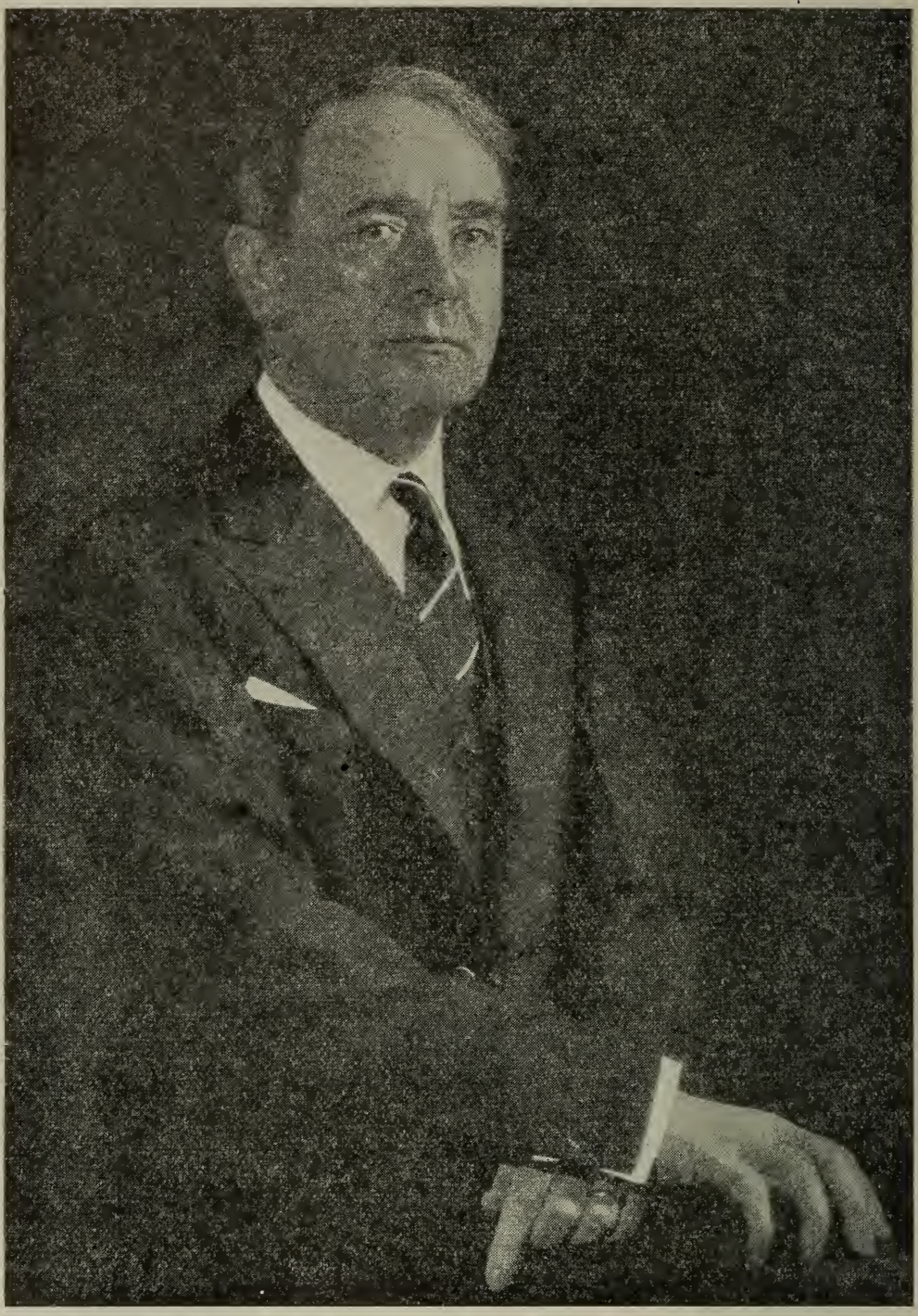
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Boston Symphony Orchestra

Fifty-third Season, 1933—1934

Dr. SERGE KOUSSEVITZKY, Conductor

SECOND CONCERT

FRIDAY EVENING, JANUARY 5

AT 8.15

PROGRAMME

Brahms Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Ravel . . "Shéhérazade," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor

I. Asie.
II. La Flûte Enchantée.
III. L'Indifférent.

Ravel . . . "Daphnis et Chloé," Ballet: Orchestral Excerpts (Second Suite)

Lever du Jour — Pantomime — Danse Générale.

SOLOIST
OLGA AVERINO
Soprano

There will be an intermission of ten minutes after the symphony

***Reminder*—The next concert of this series will be on *Thursday* Evening, February 1, 1934, at 8.15**

SYMPHONY NO. 3, IN F MAJOR, OP. 90 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it.

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth,

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Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

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to Wüllner by saying that he would play Brahms' violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William Foster

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Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.' "

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, andante in C major, 4-4, opens with a

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hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3-8, a romantic substitute for the traditional Scherzo.

Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

OLGA AVERINO

Olga Averino was born in Moscow, the daughter of a widely known violinist, the granddaughter of Hermann Laroche, eminent critic and writer, and the god-daughter of Modest Tschaikovsky. She graduated from the Imperial Conservatory as a pianist and later studied voice. She became one of the leading sopranos in Russian Opera, but her career there was abruptly ended when the revolution broke out and drove her from Russia. Olga Averino made her way to China, where for two years she sang and taught in the larger cities with English concessions. From there she came to America.

Mme. Averino has given several recitals in New York, where Alexander Siloti was her accompanist. She appeared as soloist with

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.



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this orchestra in Beethoven's Ninth Symphony on February 17, 1933. She took the soprano solo part in Schönberg's Second String Quartet in F-sharp minor, performed by the Pro Arte Quartet of Belgium, in four concerts in November, sponsored by Elizabeth S. Coolidge—in the Library of Congress, Washington, D.C., at the Art Institute of Chicago (Friends of Music), the Yale School of Music (New Haven), and Sanders Theatre, Cambridge (Harvard University).

"Shéhérazade," Three Poems for Voice and Orchestra*

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, on March 7, 1875; at home near Paris)

"Shéhérazade," a suite of three songs: "Asia," "The Enchanted Flute," and "The Indifferent One," poems by Tristan Klingsor,† composed in 1903, were sung for the first time with orchestra at a concert of the Société Nationale de Musique, Paris, on May 17, 1904, by Jeanne Hatto. At the same concert Mrs. Richard J. Hall of Boston played Vincent d'Indy's Chorale for saxophone written for her.

Ravel's overture "Shéhérazade," composed in 1898 and performed at a concert of the Société Nationale, Paris, on May 27, 1899, has not been published.

*The three poems were performed at these concerts on February 29, 1924, Pierre Monteux, conductor, Vera Janacopulos, soprano. The composer included them upon his programme when he appeared as guest conductor of this orchestra, on January 13, 1928, Lisa Roma, soprano.

†Tristan Klingsor, whose real name is Tristan Leclère, poet, musician, painter, was born at La Chapelle (Oise), France, on August 8, 1874. He contributed to many Parisian journals and magazines beginning with *La Plume* in 1892. He founded the *Ibis*. His "Shéhérazade" was published in 1903. Other collections of his poems are entitled "La Valet de Cœur" and "Poèmes de Bohème." He has composed chamber music and music for his songs, as "Chansons de ma Mère l'Oie," "Chansons de bonne humeur," "Chansons de Quatre Buveurs," etc.

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Où dort la fantaisie comme une impératrice
En sa forêt tout emplie de mystère,
Je voudrais m'en aller avec la goélette
Qui se berce ce soir dans le port
Mystérieuse et solitaire
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit
Dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,
En écoutant chanter la mer perverse
Sur un vieux rhythme ensorceleur.
Je voudrais voir Damas et les villes de Perse
Avec les minarets légers dans l'air.
Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges:
Je voudrais voir des vêtements de velours
Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d'âpres marchands aux regards louches
Et des cadis, et des vizirs,
Qui du seul mouvement de leur doigt qui se penche
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse, et l'Inde, et puis la Chine,
Les mandarins ventrus sous les ombrelles,
Et les princes aux mains fines.
Et les lettrés qui se querellent
Sur la poésie et sur la beauté.

Je voudrais m'attarder au palais enchanté,
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin
Avec un personnage au milieu d'un verger;
Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou d'innocent
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d'amour ou bien de haine;

Et puis m'en revenir plus tard
Narrer mon aventure aux curieux de rêves,
En élevant comme Sindbad ma vieille tasse arabe
De temps en temps, jusqu'à mes lèvres
Pour interrompre le conte avec art.

Marvellous old country of nurses' tales where the fantastic reigns as an empress reigns in her forest charged with mystery. I would fain go there on the vessel that this evening rocks in the mysterious, solitary harbor and at last unfolds its violet sails as a huge bird of night in the golden sky.

I would fain go towards the flowery isle, hearing the wayward sea sing to an old enchanting rhythm. I would fain see Damascus and Persian cities with slender minarets in air; beautiful silk turbans on swarthy faces with shining teeth; eyes dim with love, and eyeballs glowing with joy in skins

yellow as the orange; garments of velvet, fringed garments; peaceful pipes in mouths encircled by white beards; sharp merchants with their suspicious looks, and cadis and vizirs, who with a single gesture of a bent finger grant life or death according to their will.

Fain would I see Persia, the Ind, then China; tun-bellied mandarins under their umbrellas; princes with slender hands; the learned who wrangle over poesy and beauty.

I would loiter in enchanted palaces and, like unto a journeying stranger, look leisurely on landscapes painted on fabrics framed in fir-wood, with some one in the midst of an orchard. I would fain see assassins smiling while the headsman cuts with his great curved sword of the East an innocent neck. Fain would I see queens and the poor, roses and blood, those dying from love or hate.

And then to return later, to tell my tale to those curious about dreams, raising, like Sindbad, my old Arabian cup now and then to my lips, artfully to interrupt my story.

La Flûte Enchantée

Dedicated to Mme. de Saint Marceaux

L'ombre est douce et mon maître dort,
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encore
Et j'écoute au dehors
Une chanson de flûte ou s'épanche
Tour à tour la tristesse ou la joie:

Une air tour à tour langoureux ou frivole
Que mon amoureux chéri joue;
Et quand je m'approche de la croisée
Il me semble que chaque note s'envoie
De la flûte vers ma joue
Comme un mystérieux baiser.

The shade is sweet; my master sleeps with head covered with a peaked silk cap, with his long yellow nose in his white beard. As for me, I am awake, and I hear outside a flute-song that pours out in turn joy or sadness.

An air now languorous or trifling played by my beloved; and when I near the window it seems that each note of the flute flies toward my cheek like a mysterious kiss.



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Dedicated to Mme. Sigismund Bardac

Tes yeux sont doux comme ceux d'une fille, jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encore de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique qui fausse.

Entre! Et que mon vin te réconforte.
Mais non, tu passes,
Et de mon seuil je te vois t'éloigner,
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse.

Your eyes, young stranger, are as mild as those of a girl and the fine turn of your handsome face shadowed with down is the more seductive. Your mouth sings on the threshold of my door a speech unknown, as charming as a melody out of tune.

Enter! And let my wine refresh you. No, you go on and from my threshold I see you move away, gracefully saluting me with a final gesture; your hip lightly bent by your womanish and weary gait.

*
* *

The whole Suite was sung with orchestra by Estelle Liebling in New York at a concert of the Friends of Music, January 15, 1922. The programme stated that this was the first performance in the United States; but it was also said at the time that Marguerite Namara had sung the Suite before that date: whether with or without orchestra was not stated.

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"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Thèâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917 (Dr. Karl Muck, conductor). It was last performed on October 9, 1931.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918 (Henri Rabaud, conductor). Later performances: December 28, 1923; December 3, 1924.

* * *

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns,

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

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four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe.

* * *

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

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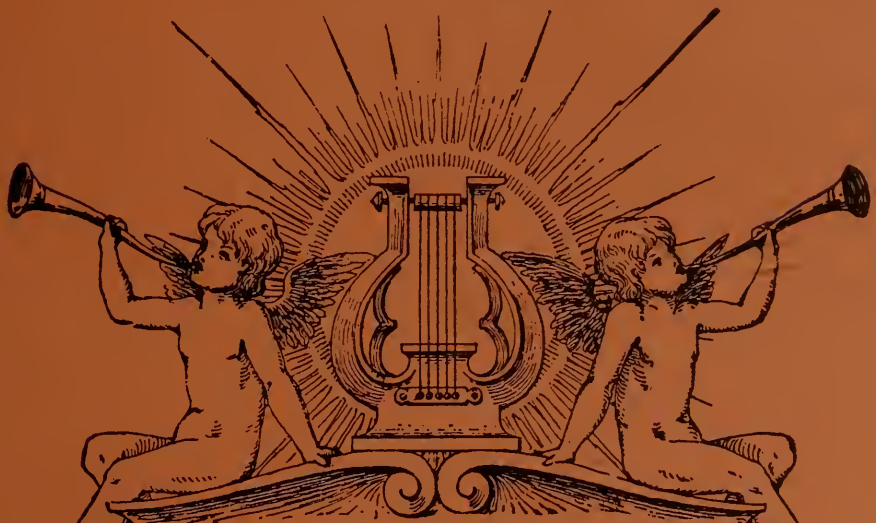
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WITH HISTORICAL AND DESCRIPTIVE
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Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

THIRD CONCERT

THURSDAY EVENING, FEBRUARY 1

AT 8.15

PROGRAMME

Schönberg . "Verklärte Nacht" ("Radiant Night"), String Sextet, Op. 4, Arranged for String Orchestra

Hill Concertino for Piano and Orchestra, Op. 36

Tchaikovsky Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima (In movimento di valse).
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

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VERKLÄRTE NACHT ("RADIANT NIGHT"), OP. 4 (STRING SEXTET, ARRANGED FOR STRING ORCHESTRA) . . ARNOLD SCHÖNBERG

(Born at Vienna, September 13, 1874; now living in Brookline, Mass.)

In his twenty-fifth year, Schönberg wrote what has been accounted his first considerable and enduring work. *Verklärte Nacht* was composed in the space of three weeks, in September, 1899, when Schönberg was staying at Payerbach with Zemlinsky, the only master to whom the self-made artist ever turned. Richard Dehmel's poem invited large treatment, more particularly from a young man saturated with Wagnerian emotionalism. But Schönberg had as yet attempted nothing larger than chamber music, and he saw fit at this time to express himself through the voices of six stringed instruments.

"As might be expected," writes Wellesz, "the setting of a programme to music, and especially in a youthful work full of the zest of life, has made the music of *Verklärte Nacht* something unusually dramatic; so much so that one could wish in many places for greater fulness and strength of tone. Hence, when this work is played in large halls, it is a good idea to increase the number of performers. This certainly reduces the intimate effect of certain passages, but on the other hand it gives to the whole a far greater intensity, bringing out more clearly the flight and *élan* of the composition." For the purposes of orchestral performance, the

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composer has added a double-bass part, and made some modifications of tonal balance. The music has been so played by many orchestras. It was performed at these concerts November 25, 1921, Pierre Monteux, conductor. *Verklärte Nacht* as chamber music was first made known to Boston by the Kneisel Quartet, March 16, 1915.

An excerpt from Richard Dehmel's poem, *Weib und die Welt,* is quoted in the score. The fragment has been freely translated by Arthur Fiedler:

Two mortals wander through a cold, desolate grove.
They gaze at the moon as it follows them.
The moon sails over lofty oaks,
No cloud dims the heaven's light
Towards which the black peaks extend.
A woman speaks:

I am with child, but not from thee;
I walk in sin beside thee;
I have committed a grave offense unto myself.
No longer did I believe in happiness;
And yet had I a strong desire
For life's fulfillment, for the joy of motherhood
And its cares; so I summoned courage—
Shudderingly I yielded
To the embraces of a strange man,
And I thought myself blessed for it.
Now life has revenged itself:
Thee—now thee have I met.

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She staggers with heavy step,
She stares above; the moon follows on.
Her desolate outlook is dispelled by the moon's radiance.
A man speaks:

Let not the child thou bearest
Be burdensome to thy soul.
Oh, behold, how the universe is flooded with light!
Brilliance surrounds us;
Together we are borne along over the cold sea;
Yet a human warmth radiates
From thee unto me, from me unto thee.
It will transfigure the strange child,
You will bear it for me as my own;
You have enkindled a radiance in me;
You have made a child even of me.

He draws her to him.
Their breaths kiss.
Two mortals wander through the sublime, radiant night.

The following description of the score is a condensation of the analysis of Wellesz:

"The structure of *Verklärte Nacht,* in accordance with the poem, is made up of five sections, in which the first, third, and fifth are of more epic nature and so portray the deep feelings of the people wandering about in the cold moonlit night. The second contains the passionate plaint of the woman, the fourth the sustained answer

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of the man, which shows much depth and warmth of understanding. The introductory theme, which established the atmosphere of the whole work, rises to the highest positions in the violins and finally comes to an end with a poignant chord. A tender thought now appears, which, however, is not further developed; and on a short, gradually increasing crescendo the passionate plaint of the woman begins, full of remorse.

Ich trag' ein Kind und nicht von dir.
Ich geh' in Sünde neben dir.
Ich hab' mich schwer an mir vergangen.

"Notable is a tender dialogue between the 'cello and first violin, and later a long breathed and expressive *cantilena*. Then follows a section surging with passion, in which mysterious strains are interrupted by a wildly careering violin figure. It finally rises with increasing speed to a great fortissimo. "Now the third section begins, introduced by a recitative on the first violin, the motive of which, taken over later by the viola, leads to the recurrence of the original theme, this time fully harmonised and acquiring thereby an overwhelming force.

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"After a few tender violin passages and the softest of chords in the highest positions, with which this picture of moonlit night closes, the fourth section begins with the comforting reply of the man:

Das Kind, das du empfangen hast,
Sei deiner Seele keiner Last.

"With a pathetic motive in the 'cellos, supported by full, clear harmonies, this section begins and proceeds to a magical picture which is intended to suggest the atmosphere:

O sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um alles her.

"After a considerable development, the tranquil grandeur of the recitative-like motive of the man dispells the restlessness, and there begins the final section of the work, which corresponds to the last section of the poem:

Er fasst sie um die starken Hüften,
Ihr Atem küsst sich in den Lüften,
Zwei Menschen gehn durch hohe, helle Nacht.

"Gradually the heights become clear and the thicket shining in the moonlight becomes visible. Now Nature is speaking; with the purest, subtlest touch the music now paints the picture of the thicket standing alone in the clear light. In a shimmering melody the happiness that the two people have found is reflected; then it dies away, and in the highest harmonics this tone-picture comes to an end."

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Jesús María Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, toured the country with Jacques Thibaud as his accompanist, and in 1926 became official pianist with the Boston Symphony Orchestra. Sanromá then went abroad, made an interpretative study of the piano with Artur Schnabel in Berlin and Alfred Cortot in Paris. He also gave recitals in Berlin, Paris, Madrid, and Barcelona. Besides recent recitals and appearances in festivals in America, he has appeared with the Boston Symphony Orchestra in the first performances here of Toch's Concerto, Stravinsky's Capriccio, and Ravel's Concerto.

Concertino for Piano and Orchestra, Op. 36

Edward Burlingame Hill

(Born at Cambridge, Mass., September 9, 1872; now living there)

We are indebted to the composer for the following note:

"The concertino was composed during July and August, 1931. Although in one movement, there are the usual three sections of a concerto. After a few measures of orchestral introduction, the piano announces the principal theme, whose development is shared between the solo instrument and orchestra. A transition leads not to

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a 'second theme' but to a brief slow movement. This is connected by a cadenza with the finale, a virtual rondo. The principal theme of the first section returns by way of coda. There is a family resemblance between the themes of the different sections, but there can scarcely be said to be a 'cyclical method' as applied by Franck and his pupils.

"The following instruments are used: three flutes (the third interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, and the usual strings, in addition to the solo piano. The score is dedicated to Jesús María Sanromá."

Mr. Hill's father was professor of chemistry at Harvard, and his grandfather was president of the University. Like them, he has been connected with Harvard College for a number of years, acting as chairman of the Division of Music. Of his works, the following have been played by this orchestra (the dates are first performances in Boston):

1916. March 24—"The Parting of Lancelot and Guinevere," Symphonic Poem.
1919. March 28—"Stevensoniana" (First Suite).
1920. October 29—"The Fall of the House of Usher," Poem.
1922. February 24—Waltzes for Orchestra.
1924. March 21—"Stevensoniana" (Second Suite).
1924. December 19—Scherzo for Two Pianos and Orchestra.
1927. April 1—"Lilacs," Poem for Orchestra.
1928. March 30—Symphony in B-flat major, No. 1.
1930. October 17—An Ode (Poem by Robert Hillyer).
1931. February 27—Symphony in C major, No. 2.
1933. March 10—Sinfonietta, in one movement.

He has also written a sonata for clarinet (or violin), and piano; Jazz Study for two pianos: "Nuns of the Perpetual Adoration," for women's voices and orchestra. J. N. B.



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Symphony in F minor, No. 4, Op. 36. Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Vlatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. Born in the village Snamensk, government of Smolensk, February 10, 1831, she married in 1848 an engineer, and for some years knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Joseph Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thou-

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sand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; pure in thought and action; a woman that was compassionate, not sentimental.

The composer wrote to her on May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the

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IV. — RONDO The first few cups are "but a series of preludes". Each cup will signal *da capo*.

symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejdna Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877 He left his wife at Moscow, October 6 of that year.

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Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

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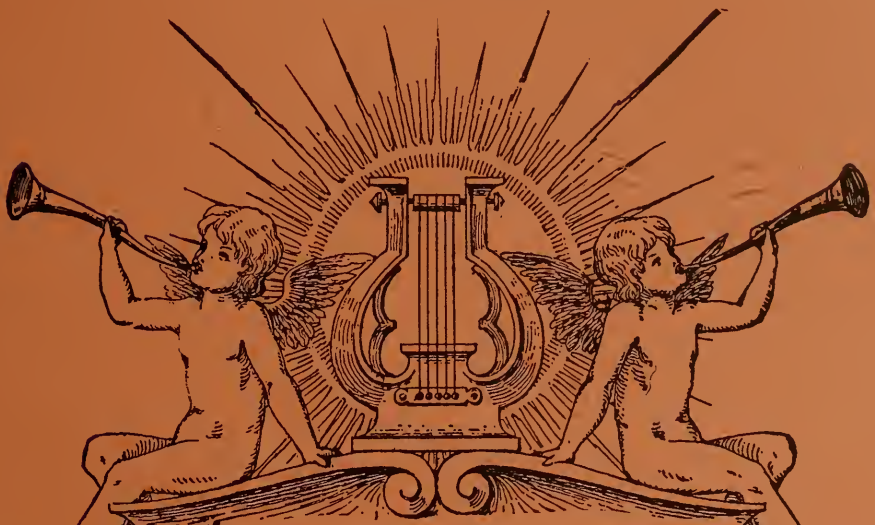
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Chardon, Y.
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Stockbridge, C.
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Fabrizio, E.
Marjollet, L

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Kunze, M.
Vondrak, A.
Lemaire, J.
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.

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WITH HISTORICAL AND DESCRIPTIVE
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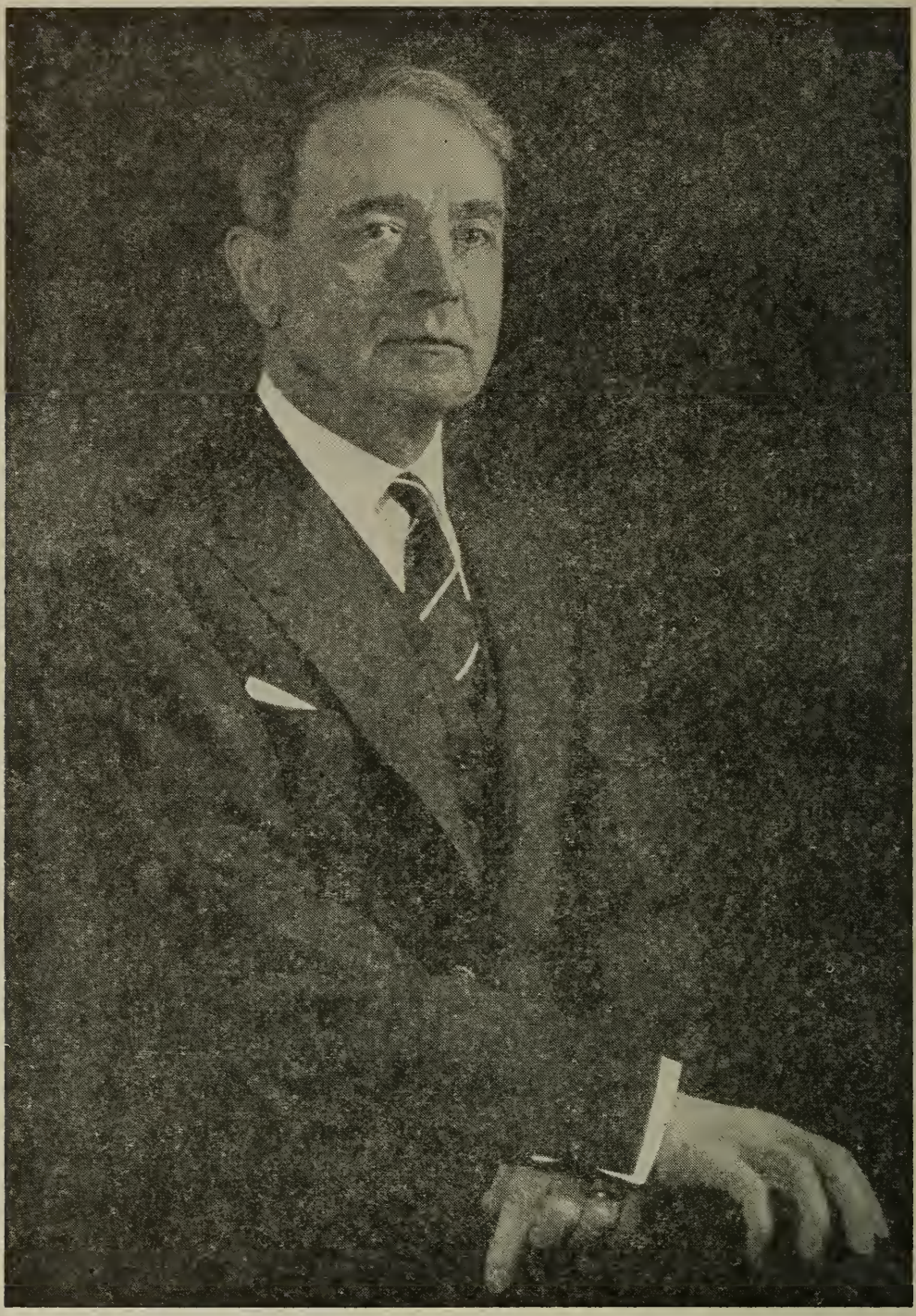
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FRIDAY EVENING, MARCH 2

AT 8.15

PROGRAMME

Bach Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Schubert . . . Symphony in B minor ("Unfinished") No. 8

I. Allegro moderato.
II. Andante con moto.

Debussy Two Nocturnes

I. Nuages.
II. Fêtes.

Scriabin "Le Poème de l'Extase," Op. 54

There will be an intermission of ten minutes after the symphony

CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO JOHN SEBASTIAN BACH

(Born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750)

This composition is the third of the six Brandenburg Concertos. Completed on March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. This prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad, and as he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties.

Bach retained a copy of the score and performed the music at Cöthen, by Prince Leopold's orchestra, reinforced by visiting players, before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15

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Thaler,' indicates with considerable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

* * *

The first movement, in a somewhat different form, was used by Bach for the opening section—entitled a Sinfonia or Concerto—of his Whitsuntide cantata: "Ich liebe den Höchsten von ganzem Gemüthe," scored for two oboes, two horns, taille (oboe da caccia), three violins, three violas, three violoncellos, and continuo.*

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos (and double basses), until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin

*"At first sight it is a little startling to find that the merry opening movement is used again in the church cantata, No. 174. . . . Yet the incongruity would only be felt by those who, in the reign of Queen Victoria, made a hard and fast line between sacred and secular music."—J. A. Fuller-Maitland.

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then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4, "two big chords, forming what is known as a Phrygian cadence, and landing us for a moment in B major. Their purpose," thinks Fuller-Maitland, "clearly is to avoid the monotony of beginning the new movement in the same key as the old. We cannot but feel that these two chords are a poor substitute for the slow movement which, in the ordinary course of things, would have given the same relief; but even Bach may have felt the great difficulty of inventing a movement which would be a contrast to the two expressions of happiness without causing a feeling of incongruity."

To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.*

*At a concert of the Chicago Symphony Orchestra, the interpolated Adagio was the slow movement of Bach's concerto for violin in E major, which he himself arranged as a piano concerto, changing the key from E major to D major. The Adagio in the violin concerto is in C-sharp minor; in the piano concerto in B minor. At the concert in Chicago, it was played in C minor.

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II. Allegro, G major, 12-8. The theme started by the violins in succession and close imitation, then developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

* * *

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. It was subsequently performed October 22, 1910, Mr. Fiedler conductor; May 2, 1914, Dr. Muck conductor; Dr. Koussevitzky conducted it May 1, 1925, January 28, 1927, December 6, 1929.

UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822),

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in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old



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man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm. "Take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) *Hüttenbrenner*
Symphony in B minor *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } *Herbeck*
2. Jägerglück } (First time.)
Symphony in A *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout'

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Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

Nocturnes: No. I., "Clouds"; No. II., "Festivals"; No. III., "Sirens" Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The Nocturnes were composed in 1898, and published in 1899.

quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.



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The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Max Fiedler conducted, and the Choral Club of the New England Conservatory of Music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.*

" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality for " 'Nuages' for distant clouds that are apparently conducted by an invisible shepherd."

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and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the

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somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

"The Poem of Ecstasy," Op. 54.

Alexander Nicholaevich Scriabin

(Born at Moscow, on Christmas Day, 1871[?]*; died there on April 14, 1915)

"Le Poème de l'Extase" was performed for the first time by the Russian Symphony Society of New York in New York, December 10, 1908. Modest Altschuler conducted. It was afterwards performed in Moscow, when Mr. Blumenfeld conducted, and in 1909 at Leningrad at one of the Belaïev Symphony concerts. It was performed in London, April 4, 1910, when Dr. Koussevitzky conducted the tenth concert of the London Symphony Orchestra.

Modest Altschuler, as conductor of the Russian Symphony So-

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, apparently beyond doubt, that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the Russian calendar. Riemann's "Musik Lexikon" (1922) gives January 10 (N.S.) 1872, as the date of Scriabin's birth.

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ciety of New York, did much in the interest of Scriabin. He brought out Scriabin's Symphony No. 1 on February 28, 1907, when the composer was present; the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, "Le divin Poème," on March 14, 1907; "Prometheus" in March, 1915.

Scriabin's "Reveries" for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900. We were indebted to Mr. Altschuler in 1910 for the following information about "The Poem of Ecstasy":—

"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the 'Poème de l'Extase' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

Mr. Modeste Altschuler has interesting letters written by Scriabin covering the period of his sojourn in the United States and Mr. Altschuler's journey to Russia in 1907, the aim of which was to secure a subsidy from the Russian Government for the Russian Symphony Orchestra in New York. Scriabin was very anxious to assist Mr. Altschuler in his mission. The letters plainly indicate his anxiety. Those letters will appear in Mr. Altschuler's Memoirs, which a Russian historian was taking down in November, 1930, when Mr. Altschuler was conductor of the Hollywood Symphony Orchestra.

Scriabin wrote from Paris in the spring of 1907 that he had finished "The Poem of Ecstasy." In a letter to Jacob Altschuler he asked, "What is the matter with La Liberté?" There is this editorial note: "'La Liberté' is a French Canadian and a piano pupil of Scriabin. According to Modest Altschuler, La Liberté possesses the original draft of Scriabin's orchestration of 'The Poem of Ecstasy.' The revised instrumentation now in use was made that summer (1907) by the composer and Modest Altschuler together, in Switzerland, where they spent two weeks together." The editor of the letters was Bruno David Usher of the Los Angeles *Evening Express.*

It has been said that the subject of "Le Poème de l'Extase" begins where that of "Le divin Poème" leaves off. The three divisions of the latter symphony, movements joined together without a pause,

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are "Luttes," "Voluptés," "Jeu divin" (creative force consciously exercised).

"Le Poème de l'Extase," which is said "to express the joy of untrammelled activity," was completed in January, 1908, in Switzerland, the month of the Fifth Sonata, which, it is said, was written in three or four days. It is scored for these instruments: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle gong, bells, deep chime in C, celesta, two harps, organ, and the usual strings.

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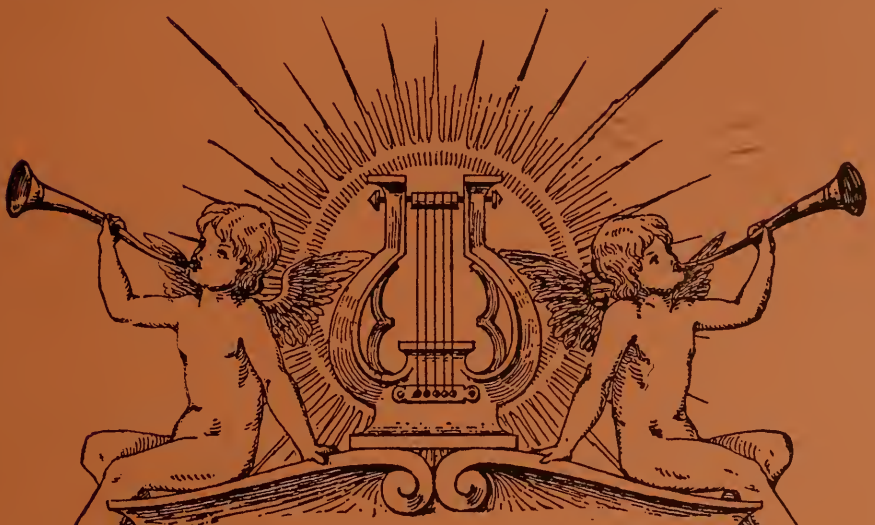
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
AND JOHN N. BURK

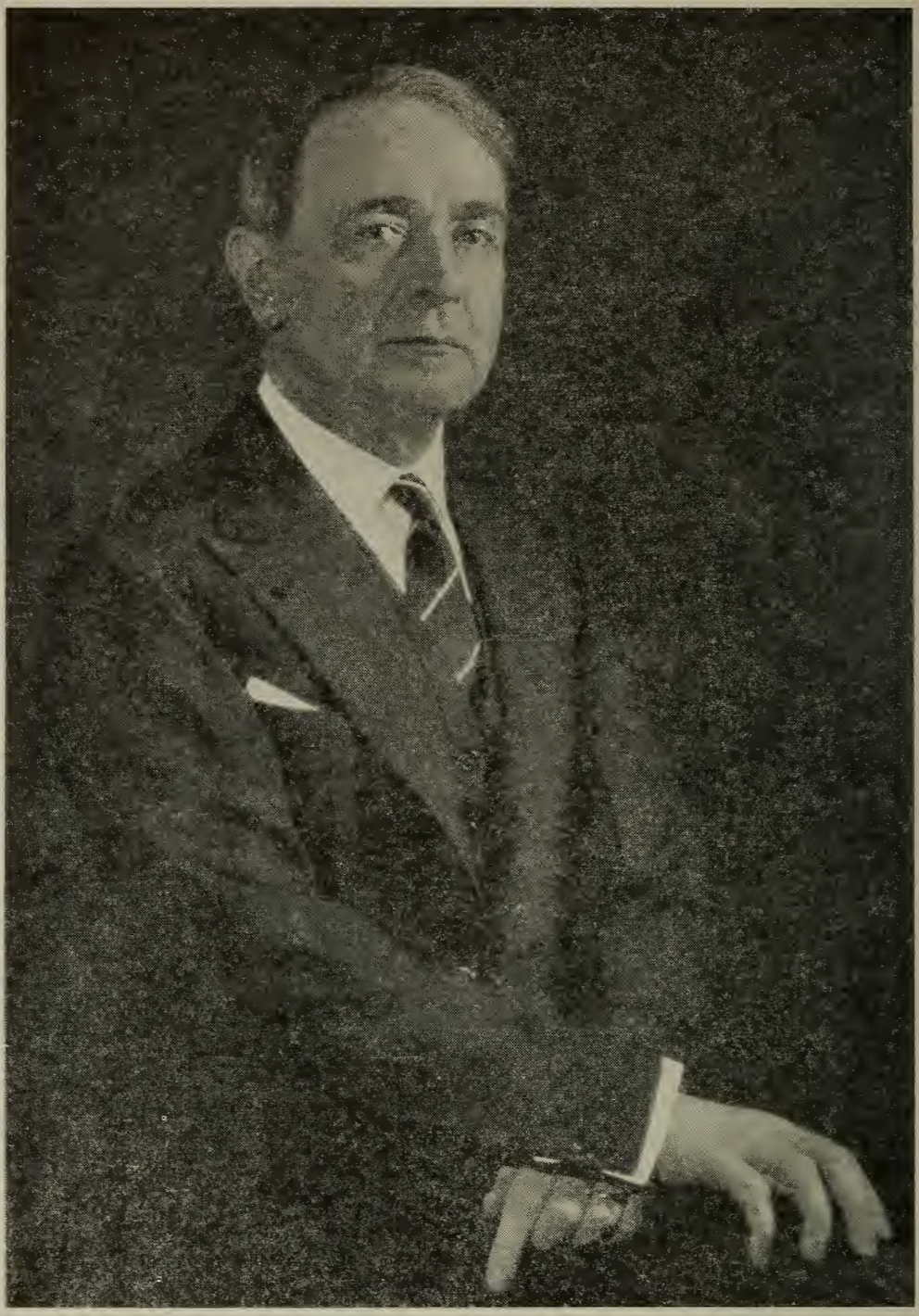
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Boston Symphony Orchestra

Fifty-third Season, 1933—1934

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTH CONCERT

FRIDAY EVENING, APRIL 6

AT 8.15

PROGRAMME

Handel . Concerto Grosso for String Orchestra in B minor, No. 12
Largo—Allegro—Larghetto e piano—Largo—Allegro.

Debussy Prélude à l'Après-Midi d'un Faune, Eclogue by S. Mallarmé

d'Indy Symphonic Variations, "Istar," Op. 42

Sibelius Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

There will be an intermission of ten minutes before the symphony

CONCERTO GROSSO, NO. 12, IN B MINOR . . GEORGE FRIDERIC HANDEL

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

The first performance of this concerto in Boston was at a concert of the Boston Symphony Orchestra on February 28, 1885, when Messrs. Listemann, Loeffler and Giese, played the solo instruments.

The movements are as follows: Largo, B minor, 4-4; Allegro, B minor, 4-4; Larghetto e piano, E major, 3-4 (violino I, II, III, viola, tutti bassi), an air with a variation; a transitional Largo, 4-4; Allegro, B minor, 4-4. The instruments are thus indicated at the beginning of the work: Violino I, concertino, violino II; violino I, ripieno, violino II; viola, violoncello, bassi.

Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to the instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.

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Edited and annotated by

PERCY GOETSCHIUS, Mus. Doc.

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Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made

*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting the house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room. After Handel's death his valet rented the house and used Handel's name to attract lodgers. Sydney Smith lived in this house in 1835. The Street is now "Brook Street, Grosvenor Square."

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this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form *concerto grosso,* which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo) and the chorus of instruments, *concerto grosso,* believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

It is stated that the word "concerto," as applied to a piece for a

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solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587) ; that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)," completed in 1892, was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. According to Charles Koechlin, there had been insufficient rehearsal, so the performance left much to be desired, and the acoustics of the Salle d'Harcourt were unfavorable. When

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the second performance took place at a Colonne concert, a critic wrote: "This composer seems to dread banality." "And yet," says Koechlin, "the charm of this music is so simple, so melodic. But every *new* melody should be heard several times. Besides, even the construction—a supple melodic line that is expanded—could be disconcerting. For certain writers about music, Debussy was a dangerous artist with a diabolical fascination: the worst possible example. Diabolical or not, the work has lasted. It has the votes of the élite: that is enough."

To Debussy is attributed a short "explanation of his Prelude, a very free illustration of Mallarmé's poem": the music evokes "the successive scenes in which the longings and the desires of the Faun pass in the heat of this afternoon."

Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her

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cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstacy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

Madame Tamara Karsavina, in her "Theatre Street,"* a volume of her reminiscences, describes the first performance of the ballet in Paris, when it raised a "perfect riot of contending emotions. The audience clapped, yelled, hissed; across a barrier between two boxes a quarrel burst; over the hideous noise rose a loud, 'Silence, *laissez le spectacle s'achever.*' Diaghilev was standing at the back of the pit; his intervention restrained the frenzy of the public, the performance was allowed to go to the end. I was not taking part in the ballet and sat in the stalls that night. I could not see what had offended the public so much." Mme. Karsavina met Debussy when the ballet "Jeux"† was performed. "What Debussy had thought of the inter-

*Published by E. P. Dutton & Co., N. Y., 1931.

†This "danced poem" was produced at the Théâtre des Champs-Elysées, Paris, on May 15, 1913. Mme. Karsavina took the part of the First Young Girl. The music in concert form was performed in Boston by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 2, 1920.—P. H.

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pretation of his music I don't know. He was reported to have said *pourquoi?* but it might have been evil tongues who reported it. To me he did not comment on the production. He often invited me to sit by his side. Madame Debussy and his little daughter usually came with him. He was so gently courteous, so devoid of poise and consciousness of his importance, so sincere in his admiration for the straightforward charm of the romantic ballets, for which he praised me, that in spite of his forbidding brow, in spite of his being an unfamiliar celebrity, I enjoyed our brief talks. But it was *Qui, Maître, vous avez raison, Maître.* . . . I was talking to an Olympian."

SYMPHONIC VARIATIONS, "ISTAR," OP. 42 . . . VINCENT D'INDY

(Born at Paris on March 27, 1852,*; died at Paris, on December 2, 1931)

This composition was first brought out in Brussels, and led by Eugène Ysaye, on January 10, 1897; it was performed in Chicago and led by (Theodore Thomas) on April 23, 1898. The first performance in Boston was at a concert by the Boston Symphony Orchestra led by Wilhelm Gericke, February 18, 1899. The second performance was at a Symphony concert, April 13, 1901, and there was a third on December 2, 1905, when Vincent d'Indy conducted "Istar," his symphony in B-flat major No. 2; Fauré's "Pelléas et Mélisande," Suite; Franck's "Psyche and Eros"; and Dukas' "Sorcerer's Apprentice." The fourth performance was on November 4, 1912; the fifth on April 30, 1920. The last performance was on December 11, 1931, the week following the composer's death.

The variations—the work is practically a symphonic poem—are

*This year was given by the composer. The catalogue of the Paris Conservatory gives 1851, the year also given by Adolphe Jullien.



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List of Works Performed at these Concerts during the Season of 1933-1934

BACH

Brandenburg Concerto No. 3 in G major, for String Orchestra — IV. March 2

BEETHOVEN

Symphony No. 3 in E-flat major, "Eroica," Op. 55 — I. November 17

BRAHMS

Symphony No. 3 in F major, Op. 90 — II. January 5

DEBUSSY

Two Nocturnes — IV. March 2
I. Nuages
II. Fêtes

"Prélude à l'Après-Midi d'un Faune," Eclogue by S. Mallarmé — V. April 6

HANDEL

Concerto Grosso for String Orchestra in B minor, No. 12 — V. April 6

HILL

Concertino for Piano and Orchestra, Op. 36 — III. February 1
Soloist: JESÚS MARÍA SANROMÁ

D'INDY

Symphonic Variations, "Istar," Op. 42 — V. April 6

PIERNÉ

Divertisements on a Pastoral Theme, Op. 49 — I. November 17

RAVEL

"Shéhérazade," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor — II. January 5
Soloist: OLGA AVERINO, *Soprano*

"Daphnis et Chloé," Ballet: Orchestral Excerpts (Second Suite) — II. January 5

SCHÖNBERG

"Verklärte Nacht" ("Radiant Night"), String Sextet, Op. 4, arranged for String Orchestra — III. February 1

SCHUBERT

Symphony in B minor ("Unfinished") No. 8 — IV. March 2

SCRIABIN

"Le Poème de l'Extase," Op. 54 — IV. March 2

SIBELIUS

Symphony No. 2 in D major — V. April 6

STRAUSS

"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, Op. 28 — I. November 17

TCHAIKOVSKY

Symphony No. 4 in F minor, Op. 36 — III. February 1

VAUGHAN WILLIAMS

Norfolk Rhapsody, No. 1 — I. November 17

scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, triangle, two harps, and strings. They are dedicated to the Orchestral Society of the Ysaye Concerts.

William Foster Apthorp translated the verses on the title-page as follows:

Toward the immutable land Istar, daughter of Sin,* bent her steps, toward the abode of the dead, toward the seven-gated abode where He entered, toward the abode whence there is no return.

.

At the first gate, the warder stripped her; he took the high tiara from her head.

At the second gate, the warder stripped her; he took the pendants from her ears.

At the third gate, the warder stripped her; he took off the precious stones that adorn her neck.

At the fourth gate, the warder stripped her; he took off the jewels that adorn her breast.

At the fifth gate, the warder stripped her; he took off the girdle that encompasses her waist.

At the sixth gate, the warder stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the warder stripped her; he took off the last veil that covers her body.

.

Istar daughter of Sin, went into the immutable land, she took and received the Waters of Life. She gave the sublime Waters, and thus, in the presence of all, delivered the Son of Life, her young lover.

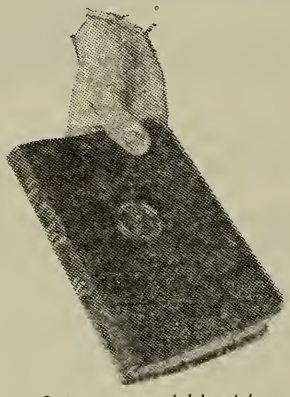
**Sin* is probably another name for *Anu*.—W. F. A.

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Symphony No. 2, D major. Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

* * *

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*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

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immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion of sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it diffi-

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cult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

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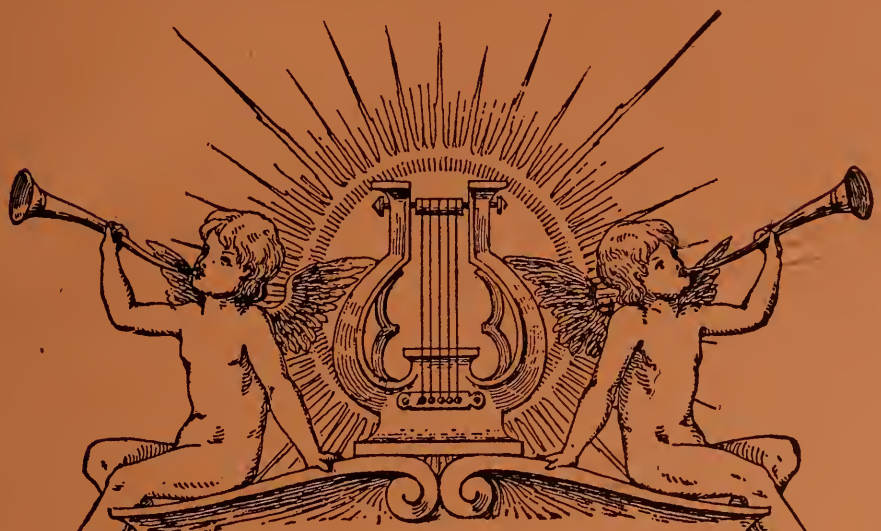
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FIRST CONCERT

THURSDAY EVENING, OCTOBER 12

AT 8.00

PROGRAMME

Haydn Symphony in D major (with the Horn Call) (B. & H. No. 31)

I. Allegro.
II. Adagio.
III. Menuet.
IV. Finale (Theme with Variations).

Debussy Two Nocturnes

a. Nuages.
b. Fêtes.

Beethoven . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

There will be an intermission of ten minutes before Beethoven's "Eroica" symphony

Symphony in D major (with the Horn Call), B. & H. No. 31

Joseph Haydn

(Born at Rohrau-on-the-Leitha on April 1, 1732; died at Vienna on May 31, 1809)

This symphony, composed in 1765,* is known as "Mit dem Horn-signal"; also as "Auf den Anstand."† The music has the joy of the chase. One remembers that Haydn wrote another symphony, "La Chasse" (1781), which has been performed at concerts of the Boston Symphony Orchestra. He gave titles to certain symphonies; others supplied titles to some. The title often had reference to the "programme character" of the music, even though it was applicable to only one movement. And so one finds Le Matin, Le Midi, Le Soir, Der Philosoph, Weihnachtssinfonie, Abschiedsinfonie, Maria Theresa, La Passione, L'Impériale, Der Schulmeister, Feuersinfonie, Il Distratto, La Roxolane, London, L'Ours, La Poule, La Reine de France, Militärsinfonie, Die Uhr, Salomon, The Drum Stroke or The Surprise, Oxford, etc.

This symphony is noteworthy because the score calls for four horns. This is the first instance, it is believed, that so many horns were employed in a symphony. There are four horns for the hunters' chorus in Haydn's "Seasons," so that the symphony seems to some a preparatory study. The score also calls for one flute, two oboes, and the usual strings.

I. Allegro, D major, 3-4. The first theme is in two sections: first, the horn call; the second, as a distant answer. A figure is introduced at the end of this second section that was a favorite one with Mozart—as in the "Jupiter" Symphony. There are quieter melodic measures. The flute introduces the horns for a second theme, with succeeding measures for the strings. In the working-out section following this last subject, but inverted, comes the second theme, also the earlier echoing answer. The repetition section begins with the supplementary theme, now in D minor, the "answering" section in D major; there is a passing reference to the quieter, more melodic measures; finally, the ending of the movement with the first section of the first theme. In Haydn's catalogue, the tempo is given as Larghetto, but this is probably due to some error.

II. Adagio, G major, 6-8. Only horns and strings are employed. The most important thematic material is in the opening solo for violin, with its ornamented melody. Horns are in dialogue with this violin and a solo violoncello. Horns at once take the beginning

*Haydn was then the second Kapellmeister in the service of Prince Nikolaus Joseph Esterhazy, who maintained an orchestra at Eisenstadt. Haydn had in 1761 filled this position under Prince Paul Anton Esterhazy, who died in 1762. Gregorius Joseph Werner was the first Kapellmeister. When he died in 1766, Haydn succeeded him and remained at Eisenstadt until 1790, when Prince Anton, the son of Paul Anton, dismissed the orchestra. Haydn then moved to Vienna. The Esterhazy orchestra numbered fifteen members when Haydn was called there. Under Nikolaus Joseph, it was increased to thirty (without singers). Haydn's first symphony was written in 1759, when he was the musical director of Count Morzin's Orchestra at Lukavec near Pilsen.

†*Anstand* meant originally "address, bearing, deportment, dignity"; then, "delay, suspension, pause"; also, "hesitation, doubt, apprehension."

In hunting it meant "a stand, a hiding-place (to lie in wait for game)." *Auf den Anstand gehen*—"to go shooting from a hiding-place," etc. This definition evidently applies to the second title of the symphony.

The German dictionary of the eighteenth century that is at hand does not give this last definition. Christian Ludwig's "Teutsch (*sic*) Englisches Lexicon" (Leipsic, 1765), contains many curious colloquial expressions, phrases, even slang terms—a most readable book of 2,370 double columns, quarto—but the hunting term is not mentioned.

of the theme for the solo violin. In this movement, the horns are used in two keys, D and G. The Adagio has somewhat the character of a Sicilienne, in the accompaniment to the melody as in the melody itself.

III. Menuet, D major, 3-4. A sturdy movement in which all the instruments are simultaneously engaged; but in the Trio, D major, 3-4, there is alternate play of instruments.

IV. The Finale—Molto moderato—Presto, has an unusual character. The strings play a quiet theme in simple song-form. Then follow seven variations:

1. Two oboes and two horns, accompanied by strings.
2. Violoncello solo, with strings accompanying.
3. Flute solo, with strings.
4. Horn quartet, with strings. The first horn part goes to *F*-sharp.
5. Violin solo, with strings.
6. The full orchestra. The theme is not changed melodically or harmonically, but the instrumentation differs from that of the first entrance. The orchestra remains *piano* throughout the variation.
7. Violoncello solo, with strings. A short passage leads to a Presto in 3-4. Figures in sixteenth notes, until *A* is held in the upper voice (first violins, two horns), while a new theme enters. It is repeated in echo fashion, and then the first theme of the first movement brings the end.

Some—Deldevez among them—refer to this symphony as Concertante on account of the solo parts.

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Nocturnes: No. I., "Clouds"; No. II., "Festivals"; No. III., "Sirens" Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The Nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Max Fiedler conducted, and the Choral Club of the New England Conservatory of Music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.*

" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality for " 'Nuages' for distant clouds that are apparently conducted by an invisible shepherd."

remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.' "

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; " and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

Vincent d'Indy in his remarkable Life of Beethoven argues against

Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. *"C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands, "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

* * *

Is it possible to devise, as some have attempted, a consistent programme for this symphony? Henry Edward Krehbiel pointed out the difficulties:

"It was smooth sailing for the first and second movements, that is, to find in them a delineation of the life and death of a hero; but

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a world of trouble was caused by the Scherzo coming after the funeral march, and the Finale with its variations. How the commentators have labored to extricate themselves from a predicament into which they would never have fallen if Beethoven had anticipated his procedure in the Ninth Symphony and made his Scherzo precede the Adagio! Then the progress of the hero would have been found delineated plainly enough in the four movements—his aspirations and struggles in the first, his rest and recreation in the second, his death in the third and apotheosis in the last.

"As it is, see what has been done: Berlioz suggests that the Scherzo and Finale picture funeral games given in honor of the dead hero, such as Homer describes in his *Iliad;* Marx's scheme for the entire work might be outlined as follows: I, An ideal battle as the *Einbegriff* (*i. e.,* the purport) of an heroic life; II, A nocturnal inspection of the battlefield; III, Merrymaking in camp; IV, Celebration of peace. Lenz's notion can be set forth as follows: I, Life and death of a hero; II, Funeral; III, Truce at the grave; IV, Funeral feast and heroic ballad. Oulibischeff, who never forgave Beethoven for not being as other men, likened the Scherzo to an armistice which the soldiers devote to pleasures. Some seize their rifles and hurry into the woods and we hear the merry fanfares of their hunting horns, while the measures of the soft-voiced instruments tell us that the hunters have come upon the tracks of some poor hamadryad whose fate is linked to her tree and who therefore cannot escape them.

"For Oulibischeff the Finale has absolutely no connection with the poetical conceit contained in the preceding movements, while Ambros fancifully pictures the variations as following one upon the other like a procession of many generations of men marching up to the cyclopean monument erected to the hero and crowning it with wreaths and flowers. . . ."

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man,* in whom are present all the purely human feelings of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that

rounding off."* And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique,* as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world of Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

*
* *

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

*
* *

This symphony was performed in Boston for the first time at a

* Englished by W. A. Ellis.

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concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. The symphony was performed in the Apollo Rooms, New York City, at the second concert of the Philharmonic Society on February 18, 1843.

The programme published the following comments on the "Heroic" symphony:

"This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite Generals, and is entitled 'Funeral March on the Death of a Hero.' The winding-up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French revolutionary airs put together in a manner that no one save a Beethoven could have imagined."

This amazing description was published in the programme several times when the work was repeated; "twenty-five years later it called forth an indignant protest from the *Tribune's* reviewer."

At one of the concerts of the Musical Fund, which came into existence in New York in 1828, the "Heroic" Symphony was played arranged as a septet.

* * *

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are

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Thursday Evening, November 2, 1933

AT EIGHT

given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

D'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the *"militarisme,"* the adaptation of a warlike rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or rather a double theme, with variations. Beethoven was fond of it, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for Pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third, the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

* * *

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After the first public performance at Vienna on April 7, 1805, the correspondent of the *Freymüthige* divided the audience into three parties:

"Some, Beethoven's particular friends, assert that it is just this symphony which is his masterpiece, that this is the true style for high-class music, and that if it does not please now, it is because the public is not cultured enough, artistically, to grasp all these lofty beauties; after a few thousand years have passed, it will not fail of its effect. Another faction denies that the work has any artistic value and professes to see in it an untamed striving for singularity which had failed, however, to achieve in any of its parts beauty or true sublimity and power. By means of strange modulations and violent transitions, by combining the most heterogeneous elements, as for instance when a pastoral in the largest style is ripped up by the basses, by three horns, etc., a certain undesirable originality may be achieved without much trouble; but genius proclaims itself not in the unusual and the fantastic, but in the beautiful and the sublime. Beethoven himself proved the correctness of this axiom in his earlier works. The third party, a very small one, stands midway between the others—it admits that the symphony contains many beauties, but concedes that the connection is often disrupted entirely, and that the inordinate length of this longest and perhaps most difficult of all symphonies wearies even the *cognoscenti*, and is unendurable to the mere music-lover; it wishes that H. v. B. would employ his acknowledgedly great talents in giving us works like his symphonies in C and D, his ingratiating Septet in E-flat, the intellectual Quintet in D (C major?) and others of his earlier compositions which have placed B forever in the ranks of the foremost instrumental composers. It fears, however, that if Beethoven continues in his present path, both he and the public will be the sufferers. . . . The public and Herr van Beethoven, who conducted, were not satisfied with each other on this evening; the public thought the symphony too heavy, too long, and Beethoven himself

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too discourteous, because he did not nod his head in recognition of the applause which came from a portion of the audience."*

* * *

At Nussdorf in the summer of 1817, Beethoven, who had then composed eight symphonies, and the poet Christian Kuffner were having a fish dinner at the Tavern "Zur Rose." Kuffner asked him which of his symphonies was his favorite.

"Eh! Eh!" said Beethoven. "The 'Eroica.'"

"I should have guessed the C minor," said Kuffner.

"No, the 'Eroica.'"

* Krehbiel's edition of Thayer's "Beethoven," Vol. 11, page 43.

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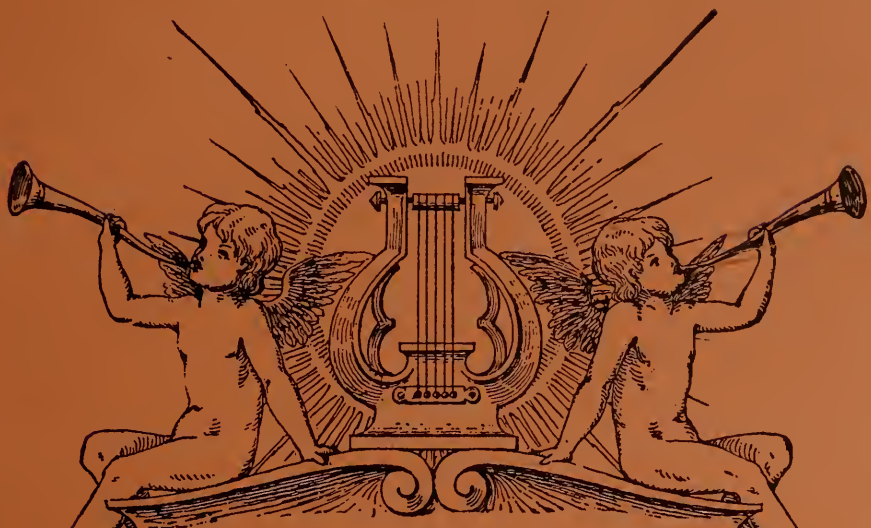
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AT 8.00

PROGRAMME

Ravel . . . "Le Tombeau de Couperin" (Suite for Orchestra)

I. Prelude.
II. Forlane.
III. Menuet.
IV. Rigaudon.

Moussorgsky Prelude to the Opera "Khovanstchina"

Strauss . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,"—in Rondo Form, Op. 28

Tchaikovsky Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima (In movimento di valse).
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

There will be an intermission of ten minutes before the symphony

Suite for Orchestra, "Le Tombeau de Couperin"* ("Couperin's Tomb") Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrenées, on March 7, 1875; at home near Paris)

In July, 1914, Ravel began to compose a Suite for pianoforte, entitled "Le Tombeau de Couperin." The fantastical title was probably invented to give the idea that the Suite was in the ancient manner, after the manner of the great writer for the clavecin, whose exquisite music is still modern. The war came and Ravel fought for his country. The work was completed in June and November of 1917. The published Suite was copyrighted in 1918. The Suite is in memory of his friends killed in the war.

Ravel took four movements of this pianoforte suite and orchestrated them. The orchestra employed is a small one: two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, one trumpet, harp, and strings. This Suite was brought out at a Pasdeloup concert in Paris, Rhené-Baton conductor, on February 28, 1920.

The first performance in the United States was at Boston by the Boston Symphony Orchestra on November 19, 1920, Mr. Monteux conductor.

1. Prelude. E minor, vif, 12-16 time.

2. Forlane. The forlane, forlana, or furlana, is said to derive its name from the district of Friula, whose inhabitants were called Furlani. (Marshal Ducrot was made Duke de Frioul.) It is an old dance, belonging to the Venetian gondoliers, and performed by two dancers, whirling giddily, and, as some say, now and then giving imitations of rowing or pulling an oar. The time is generally given as 6-8. Desrat describes it as having a close analogy to the tarantella, and he says the time is 3-8. The furlana was one of several foreign dances that made their way into France late in the sixteenth or early in the seventeenth century, as the figured Italian dances, the Brando and the Balletto, hitherto unknown or little practised at the Court, came into fashion in the time of Catherine de Medicis, who loved dancing, so that, as Brantôme assures us, she busied herself with inventing ballet steps and devising new figures. But it was Guillaume Louis Pécourt who made popular La Forlana, with La Bourrée d'Achille, La Mariée, Le Contredanse, Le Rigaudon des vaisseaux, Aimable Vainqueur, La Bourgogne, La Savoye, La Conty, Canary à deux, and many others.

Pécourt was born at Paris in 1653; he died there in 1729. He made his first appearance as a dancer in Lully's lyric tragedy, "Cadmus et Hermione," at the Palais Royal, in 1674. He was ballet-master at the Court and at the Opéra until 1703, but he was actively employed as a master to the time of his death. He is described as a handsome, graceful fellow, loved by every one, especially women. He was for a time a favorite with Ninon de l'Enclos.

*Two hundred years have passed since the death of Francois Couperin (born in Paris, Nov. 10, 1668; died there, Sept. 12, 1733).

Famous for his native wit, unusually well-read, he once encountered the Duke de Choiseul at Ninon's house. Pécourt was wearing a coat so heavily embroidered that it resembled a uniform. The Duke, jealous, knowing that Pécourt preferred the dancer, sneered: "Since when have you been in the military and in what division of troops do you serve?" To which Pécourt replied: "I command a *corps* in whose service you have been for a long time." It is strange that the gossiping Tallemant des Reaux in his amusing reminiscences of Ninon does not mention the Duke or the dancer, who was famous for his grace and agility in Lully's "Thésée," "Atys," "Isis," "Bellérophon," "Persée," "Amadis." Bruyère introduced him in his "Des Femmes" as Bathyllus.*

3. MENUET. The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

*For the sting in this comparison see the sixth satire of Juvenal, line 63. Bathyllus of Alexandria with Pylades of Cilicia brought to perfection the imitative dance, or ballet, called *Pantomimus*. One of his favorite rôles was Leda.

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4. Rigaudon. Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: "I have heard a dancing master say that the name of this dance came from that of its inventor, who was called 'Rigaud.'" Mistral states that this Rigaud was a dancing-master at Marseilles. The word "rigadoon" came into English literature as early as 1691. There is a verb "rigadoon." Dr. Oliver Wendell Holmes in "Elsie Venner" uses it: "The Doctor looked as if he should like to rigadoon and sashy across as well as the young one."

The noun in English, as in French, is applied to the dance and the music for the dance.

Prelude to "Khovanstchina" . Modest Petrovich Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the Tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife); Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera,

Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovanski, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera."

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera, "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

*Riesemann gives this date. Some writers say 1885.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situa-

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tions, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

* * *

There has long been a dispute as to whether Till Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

Symphony in F minor, No. 4, Op. 36. Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck.

Her maiden name was Frolowsky. Born in the village Snamensk, government of Smolensk, February 10, 1831, she married in 1848 an engineer, and for some years knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Joseph Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; pure in thought and action; a woman that was compassionate, not sentimental.

The composer wrote to her on May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am

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KREISLER

Sonata, C minor Grieg
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Chaconne Bach
(For violin alone)
Poëme Chausson
Adagio Mozart-Friedberg
Rondo Mozart

Impromptu Schubert
Five Caprices:
La Chasse J. B. Cartier
Saltarello Wieniawski
B-flat major } Paganini
B minor }
A minor }

in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejdna Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6 of that year.

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Thursday Evening, December 7, 1933

AT EIGHT

conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mme. Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustrations in notation:—

"The introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealousy provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and

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yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizzare, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

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In December, 1890, Mme. Meck wrote that her affairs were complicated. She was on the brink of ruin, and could not continue her allowance to Tchaikovsky. He was greatly disturbed, but his brother writes that Peter, "with his usual lack of confidence, greatly exaggerated to himself the consequences of this loss." Peter did not recover from the blow: his letters to her were not answered. It seems that from 1890 she had suffered from a "terrible nervous disease, which changed her relations with everyone." On Tchaikovsky's death-bed, her name was on his lips, "and in the broken phrases of his last delirium these words alone were intelligible to those around him." She died on January 25, 1894, five months after Peter died. The news of his end reached her on her death-bed.

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Gundersen, R.
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Resnikoff, V.
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Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
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Tapley, R.

Cherkassky, P.
Mayer, P.
Zung, M.
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Mozart	"Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)
Tcherepnin, N.	Three Pieces for Orchestra, after a Tale of Edgar Allan Poe, Op. 59
Brahms	Symphony No. 1 in C minor, Op. 68

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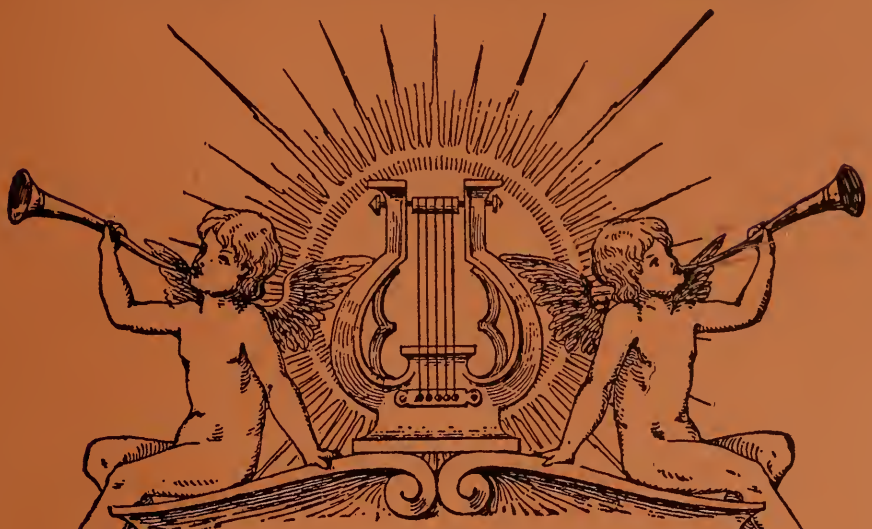
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NOTES BY PHILIP HALE

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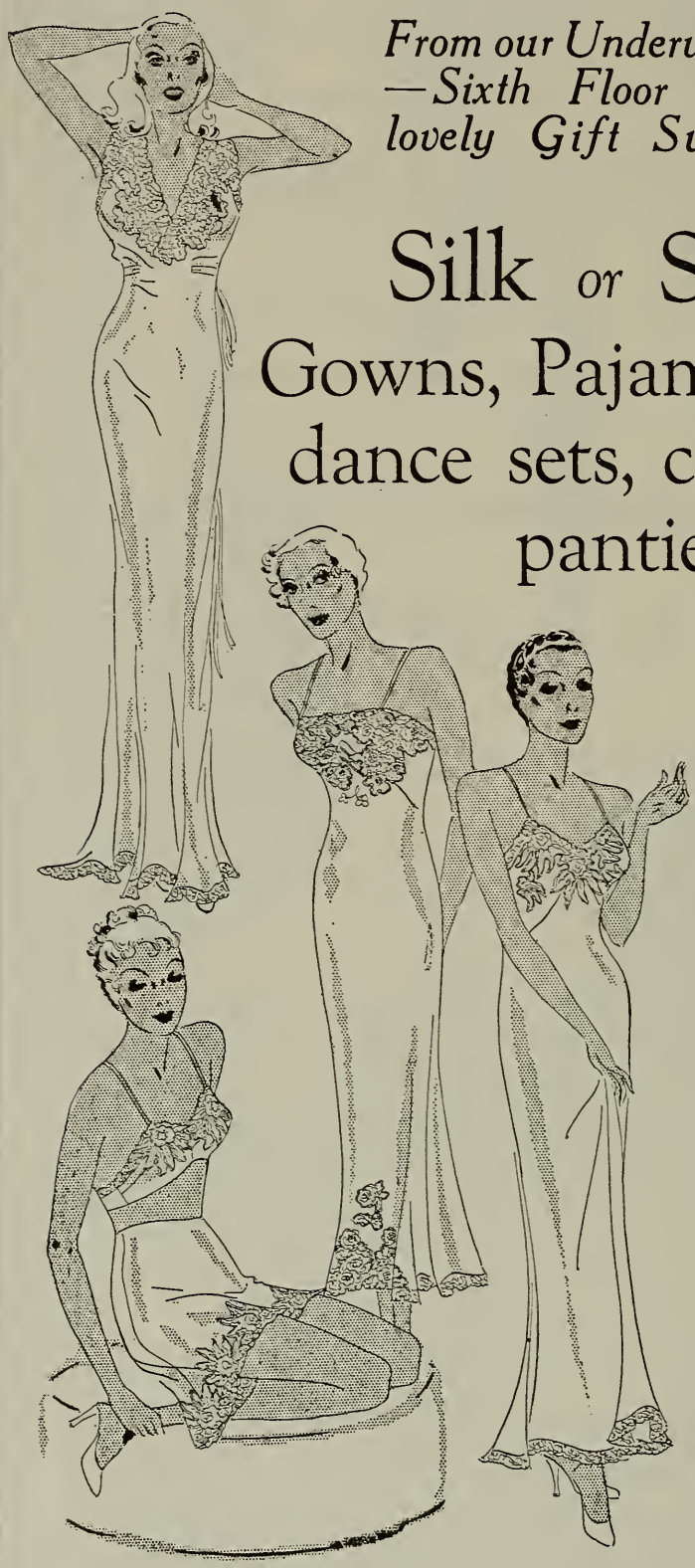
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THURSDAY EVENING, DECEMBER 7

AT 8.00

PROGRAMME

Mozart . "Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto; Allegretto.
IV. Rondo: Allegro.

Brahms Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Pierné . Divertisements on a Pastoral Theme, for Orchestra, Op. 49

Vaughan Williams Norfolk Rhapsody, No. 1

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the symphony

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Symphony No. 3, in F major, Op. 90 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 he completed it.

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's

compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms' violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

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Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appasionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica,'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William Foster Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.' "

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, andante in C major, 4-4, opens with a



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hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3-8, a romantic substitute for the traditional Scherzo.

Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

Divertisements on a Pastoral Theme, for Orchestra, Op. 49

Henri Constant Gabriel Pierné

(Born at Metz, on August 16, 1863; living in Paris)

Written in the summer of 1931, this music was first performed by Pierné's own orchestra of the Concerts Colonne in Paris, February 7, 1932. The dedication reads: "À mes chers amis et collaborateurs, aux artistes de l'orchestre Colonne.—G. P. 1931."

Lest his public take his "pastoral theme" too seriously, the composer affixes to his score an epigram of Hans von Bülow: "The theme has no more importance than the title of a book in relation to its contents."

The development of his theme is also elucidated in the score: " 'Divertissements' is not here used in the choreographic sense of the word, but to suggest 'free variations' on the theme itself, combined in such a way that the changing themes, character, and spirit produce a variety in keeping with the initial subject.

"The theme first disclosed simply by the English horn alone is not appreciably altered in the first variations, but is accompanied by a series of designs which ceaselessly vary the color and oppose or blend by turn the various groupings of the orchestra.

"In the first variation, the theme is given to the double-basses; in the second to the violins. This leads to a stretto in form of canon for strings pizzicato. In the third, for wood-winds alone, the bassoon and double-bassoon give the theme in the relative D minor, with ornamentation from the higher instruments. In the fourth, the horn has the theme, with accompaniment of strings. The fifth is given to the brass, the trumpets and trombones carrying the

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

theme. In the sixth, the violins and violas play the theme against chromatic variations in the wood-winds.

"Then there arise successively a Viennese waltz with subtly inflected rhythms through which the violas interweave the theme, then a 'cortège blues' by the muted trumpets, which lead the theme into a new rhythm. Finally a saxophone solo, with derivative ornamentation from the strings, sighs a melancholy and languorous phrase in G minor. This is succeeded by a brilliant 'finale en forme de gigue,' where the composer of 'Cydalise' and 'Impressions de Music Hall' exercises all the resources of his orchestral palette."

The orchestration follows: three flutes (piccolo), two clarinets, bass clarinet, two oboes, English horn, two bassoons, contrabassoon, saxophone, four horns, three trumpets, three trombones, tuba, timpani, small drum, bass drum, cymbals, triangle, harp, and strings.

J. N. B.

NORFOLK RHAPSODY, No. 1 (E MINOR) . RALPH VAUGHAN WILLIAMS

(Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England; living in London)

This, the first of three "Norfolk Rhapsodies," composed in 1905, was performed for the first time at a Promenade Concert in London on August 23, 1906.* The Rhapsody was revised in 1914.

Vaughan Williams, deeply interested in folk music, collected in January, 1905, at Kings Lynn, Norfolk, old songs. Some of these he used for his Rhapsodies.

The second Rhapsody, D minor, and the third (Alla Marcia, G minor and G major), composed in 1906, were produced at a concert of the Cardiff Festival, September 27, 1907. It was the intention of

*A Suite for oboe and strings, Op. 12, by Fini Henriques, was played at this concert for the first time. Eve Simony of the Monnaie, Brussels, made her début in England, singing Félicien David's "Couplets du Mysoli" from "Perle du Brésil."

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the composer to write a Norfolk Folk-Song Symphony. The Rhapsody No. 1 should serve as the Introduction and first movement, with the chief themes derived from these songs: for the Introduction, "The Captain's Apprentice" and "A Bold Young Sailor Courted Me"; for the following Allegro, "The Basket of Eggs," "On Board a '98," and "Ward the Pirate." Rhapsody No. 2 would be the slow movement, with Scherzo—the latter an episode in the movement. Rhapsody No. 3 would be the Finale. But Williams discarded the third Rhapsody and was doubtful about the second.*

Vaughan Williams contributed the words and tunes of the songs used in this Rhapsody,—he heard them sung at Kings Lynn—with other folk-songs, to the *Journal of Folk-Song Society*, 1906.

THE CAPTAIN'S APPRENTICE

One day this poor boy to me
Was bound apprentice
Because of his being fatherless;
I took him out of St. James' workhouse,
His mother being in deep distress.

There are other verses as naïve.

A BOLD YOUNG SAILOR

A bold young sailor courted me,
And stole away my liberty;
He stole my heart with my free good will,
I must confess I love him still.

THE BASKET OF EGGS

Down in Sand bank (?) two sailors they were walking,
 Their pockets were both lined with gold;
And as together they were talking,
 A fair maid there they did behold—
With a little basket standing by her
 As she sat down to take her ease;
To carry it for her one of them offered,
 The answer was, "Sir, if you please."

ON BOARD A '98

When I was young and scarce eighteen,
 I drove a roaring trade;
And many a sly trick I have play'd
 With many a pretty maid.

My parents found that would not do;
 I soon would spend their store.
So they resolv'd that I should go
 On board a Man of War.

There are eight verses. The sailor served for many years, was at Trafalgar; at last found rest at Greenwich. The last verse ends:

I've done my duty, served my king,
 And now I bless my fate;
But, damme, I'm too old to sing,
 I'm nearly ninety-eight.

*For this information we are indebted to Mr. Edwin Evans's articles about Vaughan Williams in *The Musical Times* of April, May, June, 1920.

WARD THE PIRATE*

This is a very old song, and relates to the story of the pirate's engagement with the man-of-war *Rainbow*. There are eight verses.

Come all you gallant seamen bold, all you that march to drum,
Let's go and look for Captain Ward, for on the sea he roams;
He is the biggest robber that ever you did hear,
There's not been such a robber found for above this hundred year.

Mr. Philip Gosse, in his "The Pirate's Who's Who" (1924), mentions two by the name of Ward, but does not give their proper names. We believe the hero of the ballad was James. He was probably Mr. Gosse's "one of the first English pirates to establish himself on the Barbary Coast in North Africa. By the year 1613, some thirty others had their headquarters at the mouth of the Sebu River."

The other Captain Ward mentioned by Mr. Gosse, "as a poor English sailor went to Barbary, turned Mohammedan,† offered his services to the Moors, and became captain of a galley. He grew to be very rich and 'lived like a Bashaw in Barbary.' "

* * *

Vaughan Williams's interest in folk-songs is also shown by his two "Orchestral Impressions" ("Harnham Down" and "Boldrewood") (1904) and his "Symphonic Impression: In the Fen Country" (1905)—produced at one of Beecham's concerts in London in 1909. He has published "Folk-Songs of England," Parts II and IV (1908), and has edited "Folk-Songs of the Eastern Counties" (1906), "The Motherland Song Book," Vols. III and IV (1919). He has composed a Fantasia on Christmas Carols (solo, chorus, and orchestra) (1912). The long catalogue of his works also includes Five Folk-Songs for unaccompanied chorus (1913): "The Jolly Ploughboy" for male chorus (1908), "The Winter is Gone" for male chorus, "Mannin Veen," a Manx folk-song for mixed chorus (1913), "The Turtle Dove" for male chorus (1919), and arranged the French folk-song "L'Amour de Moy" (1907).

*Vaughan Williams's arrangement of "Ward the Pirate" for male chorus (T. T. B. B.) was published in 1912.

† This is Mr. Gosse's spelling. See Mr. H. W. Fowler's amusing remarks in his "Modern English Usage" about those who prefer this form to "Mahometans."—P. H.

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Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845. He then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin"; there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "Tomorrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

This Prelude is in reality a broadly developed overture in the classic form it may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German

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bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode, there is a thunderous explosion. The

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57

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theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of

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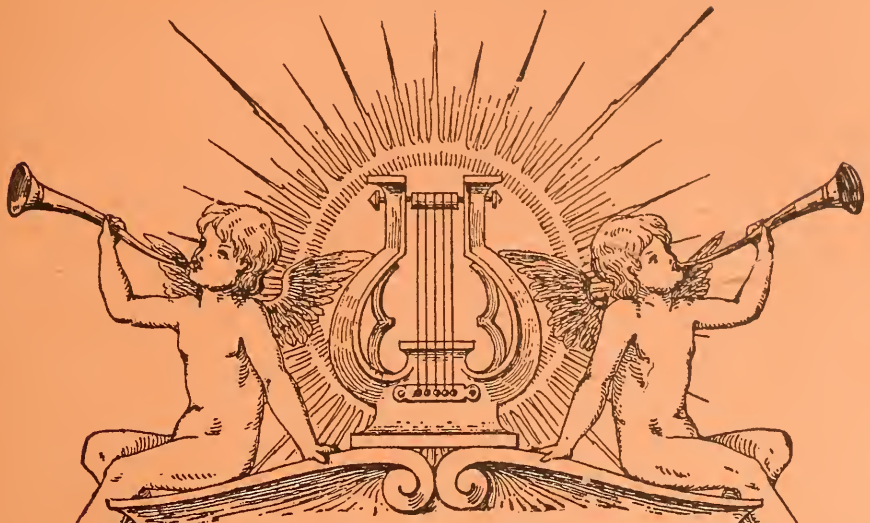
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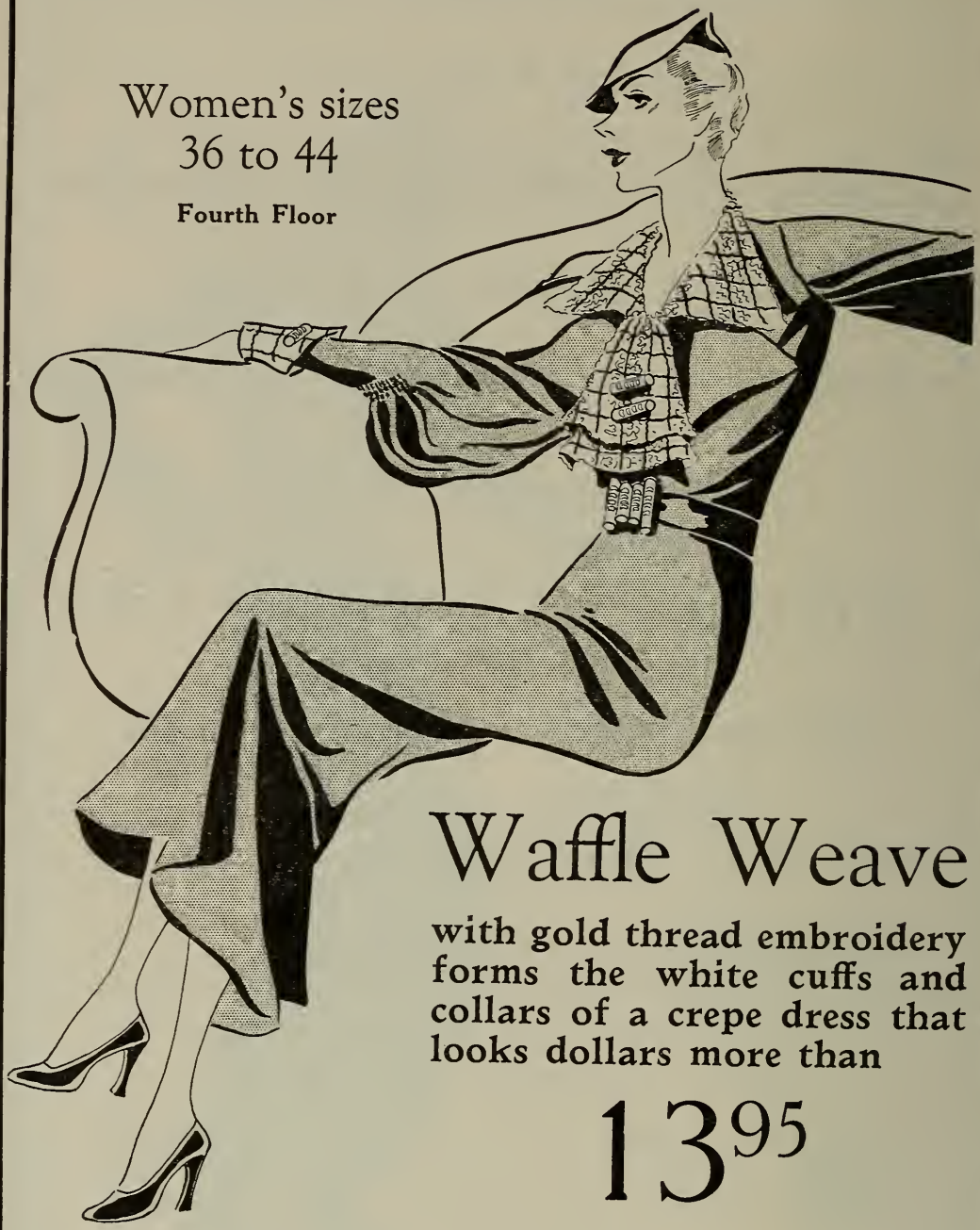
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Dr. SERGE KOUSSEVITZKY, Conductor

FOURTH CONCERT

THURSDAY EVENING, JANUARY 11

AT 8.00

PROGRAMME

ARNOLD SCHÖNBERG, Conducting

Bach . . . Prelude and Fugue in F-flat for Organ (Arranged for Orchestra by Schönberg)

Schönberg . . "Verklärte Nacht" ("Radiant Night") String Sextet, Op. 4, Arranged for String Orchestra

Schönberg . . "Pelleas und Melisande," Symphonic Poem, Op. 5
(First performance at these concerts)

There will be an intermission of ten minutes after "Verklärte Nacht"

Prelude and Fugue in E-flat major for Organ,* arranged for Orchestra by Arnold Schönberg . Johann Sebastian Bach

(Bach born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg born at Vienna, September 13, 1874; now living in Brookline, Mass.)

This Prelude is at the beginning of the third instalment of Bach's "Clavierübung," an instalment consisting of compositions for the organ. The Fugue is at the end of the book. There has been a dispute over the question whether the Prelude was joined by Bach to the Fugue for performance, Friedrich Konrad Griepenkerl (1782–1849) was the first to unite them in the edition of Bach's works published by him and F. August Roitsch (1805–1889). Griepenkerl said that he did this following the opinion of Johann Nikolaus Forkel, which was formed from sayings of Bach's sons. Pirro, in his book on Bach's organ music, calls attention to the fact that if the Prelude is more pompous than the Fugue, the character of the fugued voices is the same in both; "furthermore, the five-voice polyphony in each indicates evident unity of composition." The Fugue in three parts differently rhythmed shows the influence of Dietrich Buxtehude, the great organist and composer for the organ at Lubeck. Bach in 1705 went from Arnstadt to Lubeck to hear him and learn from him. The old statement that Bach went on foot is doubted, for the journey was one of 300 miles and Bach had leave of absence for only one month. He left Arnstadt in October and was back by the end of January, 1706.

Sir Hubert Parry thinks the "unusually harmonic and melodious" Prelude—the details of the texture are by no means so characteristic as is usual in Bach's organ works—was written under Italian influence, "and contains many traces of the Italian concerto type in passages which suggest alternations of *tutti* and *soli*"; but with all due respect to Sir Hubert, the influence of Buxtehude is more strongly marked, as all organists who are familiar with his works will cheerfully admit.

* * *

The Fugue, in three sections, is known in England and the United States as the "St. Anne's Fugue," from the resemblance of the subject to the first phrase of the church tune known as "St. Anne's." This tune has a new continuation to a fragment of an older melody. Major G. A. Crawford, in his article, "St. Anne's Tune" (Grove's Dictionary, second edition), mentions a motet by Palestrina (published in 1569) which leads off in the first treble with a phrase—*"Tues Petrus"*—identical with the first phrase of St. Anne's and there

*Performed at these concerts February 28, 1930, March 28, 1930, and December 19, 1930.

the resemblance stops. The first strain of the tune has been traced by some to a French chanson of the sixteenth century. Henry Lawes had used the same strain in 1638 for the beginning of the tunes set by him to the 9th and 136th Psalms in Sandys's "Paraphrase."

St. Anne's tune, under that name, first appeared in "A Supplement to the New Version of the Psalms" (sixth edition, 1708). Dr. William Croft (1678–1727) is supposed to have been the musical editor of this edition, though his name is not mentioned in the book. The name of the tune is probably derived from that of the parish, St. Anne's, Westminster, of which church he was the organist. His contemporaries attributed the tune to him. There is still doubt about the authorship.*

* * *

Croft was organist of St. Anne's, Wardour Street, Soho, London, from 1700, when an organ was installed in the church. He resigned his position in January, 1711–12. (He was also an organist at the Chapel Royal, and in 1708 succeeded Dr. Blow as organist of Westminster Abbey. As master of the children and composer to the Chapel

*For a full discussion see the *Musical Times* for 1900 (p. 585), and Major Crawford's article referred to above.

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Royal, he wrote many of the anthems that give him an honorable position among English church composers.)

St. Anne's Church was built in 1686. The tower was added in 1802. The church was long celebrated for its musical services. From 1871 to 1886, Sir Joseph Barnby was the organist. He instituted there the annual performances of Bach's Passion Music according to John, with orchestral accompaniment.

When the church was new and fashionable, a pew was taken for Catherine Sedley, mistress of James II. He had given her a house in St. James's Square, in 1686. Lord Camelford, the bruiser, killed in a duel with Captain Best, is buried in the church; in the churchyard, which is now a recreation ground, William Hazlitt, who died in 1830, and Theodore, King of Corsica, are buried. "It is from a collection of ballads hanging against the brick wall of the cemetery that Sir Joshua Reynolds bought one with a woodcut, from which he got an idea in chiaroscuro which he afterwards used in his picture of Lord Ligonier on horseback." Wardour Street, Soho, was frequented by Charles Lamb for the sake of the old bookshops; Lord Macaulay would pick up second-hand books, ballads, and broadsides, and Gladstone would look about for old-fashioned china.

* * *

St. Anne's tune is associated in this country with Dr. Isaac Watts's

Our God, our help in ages past,
Our hope for years to come;
Our shelter from the stormy blast,
And our eternal home.

But in "The Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts, D.D., to which are added Select Hymns, from other authors" —the book commonly known as "Watts and Select," copyrighted in 1835 by Zervia Worcester—the tune indicated for "Our God, our help" is "Wantage." Samuel Worcester, D.D., late of the Tabernacle Church, Salem, was the author of the "directions for musical expression." But St. Anne's tune appears as "St. Ann's" for several psalms and hymns, as for Watts's:

"Now from the roaring lion's rage
O Lord, protect thy Son;
Nor leave thy darling to engage
The powers of hell alone."

Thus did our suffering Saviour pray,
With mighty cries and tears;
God heard him in that dreadful day,
And chased away his fears.

Verklärte Nacht ("Radiant Night"), Op. 4 (String Sextet, arranged for String Orchestra) . . Arnold Schönberg

(Born at Vienna, September 13, 1874; now living in Brookline, Mass.)

In his twenty-fifth year, Schönberg wrote what has been accounted his first considerable and enduring work. *Verklärte Nacht* was composed in the space of three weeks, in September, 1899, when Schönberg was staying at Payerbach with Zemlinsky, the only master to whom the self-made artist ever turned. Richard Dehmel's poem invited large treatment, more particularly from a young man saturated with Wagnerian emotionalism. But Schönberg had as yet attempted nothing larger than chamber music, and he saw fit at this time to express himself through the voices of six stringed instruments.

"As might be expected," writes Wellesz, "the setting of a programme to music, and especially in a youthful work full of the zest of life, has made the music of *Verklärte Nacht* something unusually dramatic; so much so that one could wish in many places for greater fulness and strength of tone. Hence, when this work is played in large halls, it is a good idea to increase the number of performers. This certainly reduces the intimate effect of certain passages, but on the other hand it gives to the whole a far greater intensity, bringing out more clearly the flight and *élan* of the composition." For the purposes of orchestral performance, the composer has added a double-bass part, and made some modifications of tonal balance. The music has been so played by many orchestras. It was performed at these concerts November 25, 1921, Pierre Monteux, conductor. *Verklärte Nacht* as chamber music was first made known to Boston by the Kneisel Quartet, March 16, 1915.

An excerpt from Richard Dehmel's poem, *Weib und die Welt,* is quoted in the score. The fragment was thus paraphrased by Mr. Krehbiel:



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Boston, Mass., December 29, 1933.

To the Friends of the Boston Symphony Orchestra:

In June we made a special appeal to cover the remaining deficit for last year and the previous year, which at that time amounted to $51,603.20. Although this was a second appeal within a year, we were gratified by the response, which yielded $20,702.58. To this was added the unrestricted bequest of $20,000 from Judge Frederick P. Cabot. This reduced the deficit for the two years to $10,900.62. This result leads us to believe that support will be forthcoming when the needs of the orchestra are known.

The estimated operating deficit for the season of 1933–34 is	$123,154.64
Less estimated income from Endowment Fund	14,000.00
Estimated deficit for the season of 1933–34	$109,154.64
Plus previous deficits	10,900.62
Amount necessary to be raised by subscriptions	$120,055.26

The orchestra must, therefore, raise this year $120,055.26. This sum must come from gifts, additional income from concerts or further reduction of expense. While it is impossible to make an accurate comparison of the expenses of various orchestras, a general discussion has shown that our expenses compare most favorably with those of New York and Philadelphia, and that after our reduction of all salaries by ten per cent, and their reduction of twenty per cent, the minimum salaries of all the orchestras are practically the same.

Expenses have been reduced as far as practical. Soloists and new music are held to a minimum. Decrease in revenue from sale of seats is greater than the increase in the estimated deficit, and for this year at least there is little chance of increasing the revenue.

The contributions last year to the support of the orchestra were $67,213.68. It is obvious, from the estimated deficit of $120,055.26 for the current season, that it is necessary to almost double the amount of contributions for this season. It is hoped that each contributor will keep this in mind, as well as the desirability of influencing others to become contributors.

We must, therefore, rely on generous public support. A material reduction of the size of the orchestra would change it from a first class to a second class organization, and the civic pride of Bostonians in this outstanding orchestra should stir them to avoid such a calamity.

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Comparative Statement for the years 1931, 19

RECEIPTS	1931	1932	1933
Gross Income from Concerts	$579,521.87x	$558,598.68x	$547,771.55
Symphony Hall Rents, etc.	98,532.75	88,695.46	73,478.17
Programmes	42,718.24	33,059.14	22,480.96
Sale of Bound Volumes	788.50	382.75	234.00
Interest on Bank Balances	3,406.02	1,388.34	839.36
Sundry Receipts	1,334.18	655.91	141.29
Victor Record Royalties	4,918.65	2,700.47	2,187.27
Operating Income	$731,220.21	$685,480.75	$647,132.60
Payments and previous deficits	869,031.22	795,128.61	761,252.01
Operating Deficit	$137,811.01	$109,647.86	$114,119.41
Income Endowment Fund and Interest	18,092.00	16,429.26	16,005.11
Net Loss	$119,719.01	$93,218.60	$98,114.30
Subscriptions to deficit fund			
Received from appeal of November, 1932		$46,511.10	
June 1933, appeal		20,702.58	
Unrestricted legacy from Judge Frederick P. Cabot		20,000.00	87,213.68
Total deficit at the beginning of the season 1933-1934			$10,900.62

x Includes returns from Pops Broadcasting

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d 1933, at the close of business July 31, 1933.

PAYMENTS	1931	1932	1933
Expenses of Concerts, Rents, Travelling Expenses, Soloists, etc.	$190,103.50	$147,469.39	$145,711.52
Symphony Hall Maintenance	117,293.40	111,887.01	108,162.92
Programmes	36,680.63	31,857.84	22,689.56
Orchestra Salaries	461,914.57	457,610.45	417,572.36
Other Salaries	30,590.00	30,720.00	28,699.82
Insurance	1,718.25	1,711.58	1,562.55
Music	13,114.25	4,789.39	3,850.49
Sundry Expense	17,616.62	9,082.95	8,769.68
	$869,031.22	$795,128.61	$737,018.90
Deficit from previous years			24,233.11
			$761,252.01

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"Two mortals walk through a cold, barren grove. The moon sails over the tall oaks, which send their scrawny branches up through the unclouded moonlight. A woman speaks. She confesses a sin to the man at her side: she is with child, and he is not its father. She had lost belief in happiness, and, longing for life's fulness, for motherhood and mother's duty, she had surrendered herself, shuddering, to the embraces of a man she knew not. She had thought herself blessed, but now life had avenged itself upon her by giving her the love of him she walked with. She staggers onward, gazing with lack-lustre eye at the moon which follows her. A man speaks. Let her not burden her soul with thoughts of guilt. See, the moon's sheen enwraps the universe. Together they are driving over chill waters, but a flame from each warms the other. It, too, will transfigure the little stranger, and she will bear the child to him. For she has inspired the brilliant glow within him and made him, too. a child. They sink into each other's arms. Their breaths meet in kisses in the air. Two mortals wander through the wondrous moonlight."

The following description of the score is a condensation of the analysis of Wellesz:

"The structure of *Verklärte Nacht,* in accordance with the poem, is made up of five sections, in which the first, third, and fifth are of more epic nature and so portray the deep feelings of the people wandering about in the cold moonlit night. The second contains the passionate plaint of the woman, the fourth the sustained answer of the man, which shows much depth and warmth of understanding. The introductory theme, which established the atmosphere of the whole work, rises to the highest positions in the violins and finally comes to an end with a poignant chord. A tender thought now appears, which, however, is not further developed; and on a short, gradually increasing crescendo the passionate plaint of the woman begins, full of remorse.

Ich trag' ein Kind und nicht von dir.
Ich geh' in Sünde neben dir.
Ich hab' mich schwer an mir vergangen.

I carry a child which is not thine,
Sin-laden I go with thee;
I have done myself great wrong.

"Notable is a tender dialogue between the 'cello and first violin, and later a long breathed and expressive *cantilena.* Then follows a section surging with passion, in which mysterious strains are in-

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terrupted by a wildly careering violin figure. It finally rises with increasing speed to a great fortissimo. "Now the third section begins, introduced by a recitative on the first violin, the motive of which, taken over later by the viola, leads to the recurrence of the original theme, this time fully harmonised and acquiring thereby an overwhelming force.

"After a few tender violin passages and the softest of chords in the highest positions, with which this picture of moonlit night closes, the fourth section begins with the comforting reply of the man:

Das Kind, das du empfangen hast,
Sei deiner Seele keiner Last.

May the child thou hast be no burden on thy spirit.

"With a pathetic motive in the 'cellos, supported by full, clear harmonies, this section begins and proceeds to a magical picture which is intended to suggest the atmosphere:

O sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um alles her.

See how brightly the world gleams;
There is radiance all around.

"After a considerable development, the tranquil grandeur of the recitative-like motive of the man dispells the restlessness, and there begins the final section of the work, which corresponds to the last section of the poem:

Er fasst sie um die starken Hüften,
Ihr Atem küsst sich in den Lüften,
Zwei Menschen gehn durch hohe, helle Nacht.

He seizes her boldly,
Their breath mingles in a caress,
And the two go forth into the bright night.

"Gradually the heights become clear and the thicket shining in the moonlight becomes visible. Now Nature is speaking; with the purest, subtlest touch the music now paints the picture of the thicket standing alone in the clear light. In a shimmering melody the happiness that the two people have found is reflected; then it dies away, and in the highest harmonics this tone-picture comes to an end." J. N. B.

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Pelleas und Melisande, *Symphonic Poem (after the Drama of Maeterlinck), Op. 5 Arnold Schönberg

(Born at Vienna, September 13, 1874; now living in Brookline, Mass.)

With *Pelleas und Melisande,* Schönberg wrote, in 1902–3, his last work in the large and extended forms of current romantic acceptance. It was composed in Berlin, under the direct inspiration of Maurice Maeterlinck's drama. Debussy's *Pelléas et Mélisande,* begun years before, was completed at about the same time. It goes without saying that Schönberg's approach has none of the transparent and nebulous mood picturings of the Frenchman. Schönberg and his school, ardent seekers after clarity and definition, have never found usable matter among the impressionists.

"Pelleas und Melisande," says Wellesz succinctly enough, "is one of the most polyphonic works ever written for an orchestra. It is astonishing how each theme is enveloped in counterpoints, and how the theme itself is involved in imitation; furthermore, how in the development of the parts huge melodic complexes are combined one with another. Thus, for instance, in the Scene at the Castle Tower there are no fewer than five themes which themselves undergo manifold imitation one with another." Such a complex music invites constructional study, and yet defeats word analysis by its very intricacy. The detailed analyses of Wellesz and of Berg would be difficult to follow without the aid of an open score. Both, on present inquiry, have the sanction of the composer who, despite the fact that his score gives no verbal clues beyond the title itself, approves the matching of scenes and characters with musical sections and themes. The broader lines only are here followed.

Alban Berg finds that the score "falls quite naturally into four sections, following on one another without breaks, but corresponding to the traditional movements of the classic symphony—the first in a large-scale sonata form, the second made up of three sections like a Scherzo and Trio, then a broadly conceived slow movement, and a Finale in which earlier themes return, and the whole work is summed up. Alternatively, a still bigger view might see it as one extended movement in sonata form, in which the Finale referred to a moment ago would be the recapitulation, with a terse coda following it. But the whole work, whether we think of it as one movement or four, is built up on themes which are used all through it, and has, in that way, a sense of unity which none of Schönberg's predecessors ever gave to their symphonic music. But it is not a unity which ever runs the smallest risk of growing monotonous. The themes are treated with an apparently endless fertility of inventive resource—again and again it recalls the great Bach's unceasing flow of melodic thought, appearing singly and in the most

*The symphonic poem had its first Berlin performance in February, 1911, Oskar Fried conducting. It was introduced in Prague (February, 1912), and in November of the same year in Amsterdam (Concertgebouw Orchestra), and in Leningrad, the composer conducting in each city. The performance with Mengelberg's orchestra was notably successful, and did much to spread Schönberg's fame in western Europe. It was first played in America by the New York Philharmonic Orchestra, November 18, 1915 (Josef Stransky, conductor), and its first English performance was in London on December 10. 1930 (B. B. C. Orchestra, Hermann Scherchen, conductor).

complex polyphony, in constantly changing forms and new guises; parts of the score look as though it would sometimes be easier to recognize them by eye than by ear, at any rate until many hearings have made them familiar."

This is the way in which Wellesz fits Maeterlinck with Schönberg: "The introduction describes how the ageing Golaud finds the lonely Melisande in the forest. With the first notes the tragic character of the work is fixed, and Schönberg at once raises it above the level of the ordinary tone-poem. He is not content to remain on the surface in the treatment of his work, by merely describing episodes in the course of the drama. He goes to the very depths; he considers not only the fate of the individual characters, but also the nature of fate itself. He is not concerned merely with the incident of Golaud's meeting with Melisande in the forest, but also with the fact that their coming together is charged with fate. A 'programmist' composer, misunderstanding the application of the principles of the Wagnerian music-drama to symphonic music, would have attempted to give a description of the forest in which Golaud had strayed. With Schönberg, however, the description is inward." Both analysts dwell upon the "first theme of Melisande," originally heard from the oboe, and later the English horn. "It is Melisande's first vision," says Wellesz. "Nevertheless a sombre atmosphere is predominant until Melisande's theme, in *stretto,* is heard. But it would be an error to regard this theme as a tonal description in the sense of a *leitmotiv.* The psychological significance of the passage is parallel to that in the treatment of the *Tove* motive in the *Gurre-Lieder,* in the section entitled *Des Sommerwindes wilde Jagd:*

Still! Was mag der Wind nun wollen?

"In that example it is the consciousness of the omnipresence of the Supreme Being; but in the case of Melisande it is the picture hovering before the mind, and now becoming realised in a dream

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with its various shapes, that has become true; and then again Schönberg gives expression to the exuberant power of the musical visions which in their opulence force themselves upon him. Along with the Melisande theme, which is heard alternately in the three oboes, cor anglais, E-flat clarinet and bass clarinet" there develops a texture of parts to which is added a broad expansive theme, softly played by three horns, characterizing Golaud.

"Here already we have an example of Schönberg's procedure by abbreviation, whereby after the sounding of the themes in succession he allows them to appear simultaneously. As in the works of the later period a chord is often nothing other than the verticalisation of the idea which was first conceived horizontally, so in this instance he strives by means of polyphony to substitute for a successive form of musical procedure one that is simultaneous."

The foregoing is a sort of introduction. There follows what both analysts call the "first movement," where a broad melody for the violins (entering for the first time) characterizes the union of Melisande and Golaud. Other themes (Golaud, Melisande, "Destiny," Pelleas, etc.) accumulate to a rich texture and a reprise.

The second movement (*quasi scherzo*) is called the "Scene at the Well." "Formally, it corresponds to the scherzo of a symphony, although the scherzo character is only maintained at the beginning of this part. For as a background to this scene is conceived the ride of Golaud, who falls from his horse at the moment when the ring falls into the well. A short interlude expressive of Golaud's awaken-

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Dr. SERGE KOUSSEVITZKY, Conductor

Thursday Evening, February 8, 1934

AT EIGHT

ing suspicion of Melisande and Pelleas leads to the 'Scene at the Castle Tower,' which here, as also in Debussy's opera, marks a climax." The close of this movement, "The Scene in the Vaults," is, according to Berg, "slow and mysterious in its sombre tone, mainly a changed presentation of earlier themes, chiefly Golaud and Destiny. In this section we meet a new orchestral device—trombone glissandos in octaves; in the accompanying harmony, chords built from the whole-tone scale can be discerned."

"Following on this" [Wellesz] "and representing the adagio of the symphony, comes the Farewell Scene between Pelleas and Melisande, a wonderfully tender and long-drawn-out cantilena. This part is the most extensive of the whole symphonic poem. It introduces the different themes and combinations, though all within the scheme of the adagio. Towards the end it rises to a climax of ecstatic expression.

"But Golaud waylays the lovers and kills Pelleas; with this begins the fourth part of the symphony, which likewise forms a grand reprise of the whole work. Here also appear two new themes which are introduced episodically. Then there follows the scene in the death-chamber of Melisande, in which the Melisande theme, augmented by trumpets and trombones, sounds like a chorale over a pedal-point in harps and basses. Here Schönberg made use of the whole-tone scale at a time when it was not yet known in Germany.

"The epilogue, beginning with the broad cantilena of the first theme of the chief movement, introduces, in new combinations, the most important themes of the work. They are for the most part in their shortest form. Moreover this final movement, regarded from the point of view of form, has the character of a final exposition. Gradually the polyphony dies away, the tension is relieved and, becoming softer and softer, the work closes with the first figure of the chief theme, with which the theme of fate is intertwined, thus linking together beginning and end."

The instrumentation is appropriately rich: four flutes, three oboes, cor anglais, E-flat clarinet, three clarinets in A and B-flat, one bass clarinet, three bassoons, double-bassoon, eight horns, four trumpets, one alto-trombone, four tenor-trombones, one double-bass tuba, two pairs of timpani, percussion, one glockenspiel, two harps, and strings.

"On looking back," concludes Wellesz, "one sees that after this work a continuation in the same direction was, for Schönberg, impossible. He had reached a summit beyond which he could not go! A new way had to be opened up, a way that Schönberg found in his middle period through the employment of strict form. At this time he stemmed the stream of his exuberant fancy, and arrived at the suppression of all that was merely episodical, such as is to be found in his earlier works. Thus he attained to the technical mastery which gave him, in the works of his latest period, the necessary assurance, untrammelled by any form, to create something from within."

J. N. B.

1898. Two Songs, Op. 1.

1898–1900. Four Songs, Op. 2. Six Songs, Op. 3.

1899. Sextet, *Verklärte Nacht,* Op. 4.

1900–01. Composition of the *Gurre-Lieder,* and orchestration of the first and second parts and beginning of the third.

1902–03. *Pelleas und Melisande,* Op. 5.

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1910–11. *Harmonielehre.* Manual of Harmony. Orchestration of the third part of the *Gurre-Lieder.*

1910–13. *Die glückliche Hand,* Op. 18.

1911. Six Short Piano Pieces, Op. 19. *Herzgewächse,* Op. 20.

1912. *Pierrot Lunaire,* Op. 21. Orchestration of Löwe's *Der Nöck;* of Beethoven's *Adelaïde;* and several of Schubert's songs (unpublished).

1913–14. Four Songs with Orchestra, Op. 22.

1915. Poem of the *Totentanz der Prinzipien.* Poem of the oratorio *Die Jakobsleiter.*

1915–17. Composition of the oratorio *Die Jakobsleiter* (unfinished).

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1927. Suite for small clarinet, clarinet, bass clarinet, violin, viola, 'cello and piano, Op. 29. Third String Quartet, Op. 30.

1929. Theme with Variations, for orchestra, Op. 31. Piano pieces, Op. 33.

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Concert-master	Gundersen, R.	Kassman, N.	Cherkassky, P.	Eisler, D.
Theodorowicz, J.				
Tapley, R.	Mariotti, V.	Fedorovsky, P.	Knudson, C.	
Leibovici, J.	Pinfield, C.	Leveen, P.		
Hansen, E.	Zung, M.	Del Sordo, R.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Bryant, M.	Fiedler, B.	
Zide, L.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.		Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
	Avierino, N.	Deane, C.	
	Gerhardt, S.	Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
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Horns.	Horns.	Trumpets.	Trombones.
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Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

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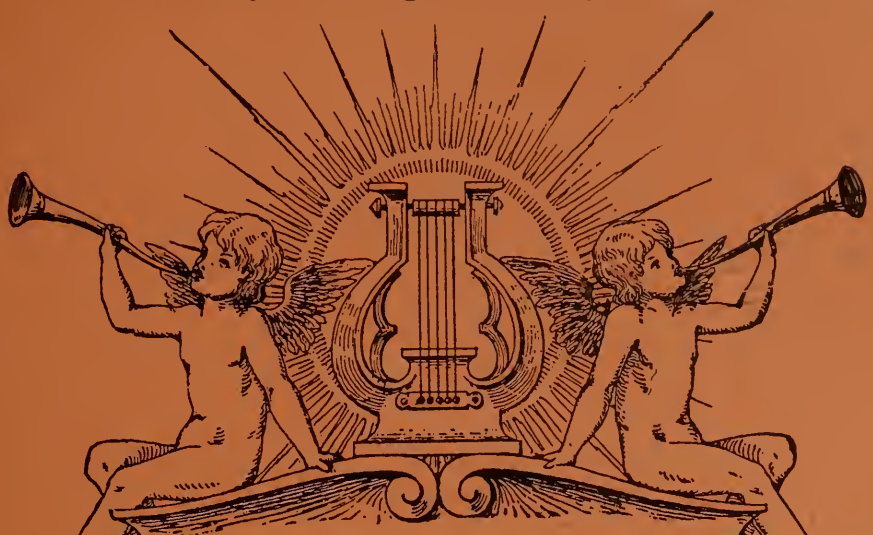
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Programme of the

FIFTH CONCERT

SEASON 1933-1934

THURSDAY EVENING, FEBRUARY 8, at 8.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
AND JOHN N. BURK

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Fifty-third Season, 1933—1934

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTH CONCERT

THURSDAY EVENING, FEBRUARY 8

AT 8.00

PROGRAMME

Stravinsky "Apollon Musagète" (Apollo, Leader of the Muses) Ballet

Scene I: Birth of Apollo.

Scene II: Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

Ravel . . . Orchestral Fragments from "Daphnis et Chloé" (Second Suite)

Lever du Jour—Pantomime—Danse Générale.

Brahms Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo.

II. Andante moderato.

III. Allegro giocoso.

IV. Allegro energico e passionato.

There will be an intermission of ten minutes before the symphony

"Apollon Musagète" ("Apollo, Leader of the Muses"), a Ballet
Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882)

This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm.

The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, on October 12, 1928.

Serge Diaghilev's Ballet Russe brought out the work in Paris at the Sarah Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva, Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conducted.

Scene I: Birth of Apollo.

Scene II: Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

"Apollo Musagetes," with the same dancers and conductor, was produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

The Paris correspondent of the *London Times* wrote for the issue of June 22 this article concerning the production at the Sarah Bernhardt Theatre:

"A new work by Stravinsky is inevitably an event of some importance in the world of music, but the developments of his style are perhaps awaited and discussed with greater interest in Paris than in any other capital. The interest of 'Apollo Musagetes' certainly lies primarily in the music, though with the attention half distracted by the color and movement of the stage it is difficult to appreciate fully the beauties of the score.

" 'Apollo Musagetes' has no story and is little more than a series of 'divertissements' dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures

of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva, and Doubrovska convey with their accustomed grace and beauty the special attributes of each."

* * *

Mr. Bonavia, in the *Daily Telegraph,* wrote of the production of "Apollo" in London:

"That it marks a return to classical tendencies is perhaps an exaggerated way of saying that it consists of clear and less sophisticated music than one would have expected from the composer of 'The Nightingale.'

"There is no plot, but a programme, which for ballet purposes serves probably even better.

"We assist at the very birth of the god; we see him received by two goddessess, who offer him nectar and ambrosia; he grows before our eyes, he moves his limbs tentatively at first, then with ever greater confidence he leaps, till we feel sure that this young god was destined from the first to fall under the notice of M. Diaghilev.

"Three Muses appear—Calliope, Polymnia, and Terpsichore. Apollo has something to say and something to give to each of them.

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"This undoubtedly is the part which puzzled the audience most. They expected the incredible, and they found music but too well authenticated; they were waiting for rhythms, constant only in inconstancy, and they heard measures as smooth as those of 'Rosenkavalier.' Naturally enough, there were some who wondered after the performance whether Stravinsky would not some day repudiate the works of his younger days and begin to write in the manner of Tchaikovsky or Mendelssohn.

"It is difficult to say what a man who can adopt or divest himself of a style as easily as we put on or take off a garment will do next. Perhaps he only chose to be transparent because Apollo was the god of light and the enemy of darkness. But this new style suits the ballet admirably; it is ballet music par excellence, and must have given a free hand to the choreographer, M. G. Balanchin, whose ideas were most admirably carried out."

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911.



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Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Thèâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917 (Dr. Karl Muck, conductor). It was last performed on October 9, 1931.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918 (Henri Rabaud, conductor). Later performances: December 28, 1923; December 3, 1924.

* * *

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

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The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe.

* * *

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

ENTR'ACTE

ON BIOGRAPHIES OF MUSICIANS

By Ernest Newman

Every biography should show the man "as he lived." But how far is this possible even in the most copiously documented case? Letters are useful, but as a rule we have only the letters of the subject himself, not those of his correspondents; and, as I have put it elsewhere, at the best this is like overhearing only one side of a telephone conversation; it can tell us a good deal, but assuredly not so much as if we had heard both sides. For no musician's life are so many letters available as for Wagner's; but those we have are not half of those we would like to have. The only approximately complete (bilateral) collection is that of Wagner to Liszt and Liszt to Wagner. In one or two other cases (that of Bülow, for example), a few letters of both parties, in different collections, can be correlated with each other; but broadly speaking we lack the other party's replies to some five thousand Wagner letters now known to

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us. Who can doubt that if we possessed those other letters our view of many an episode would be altered?

Moreover, hundreds of letters of vital importance to our understanding of persons and events have been destroyed—those of Cosima to Wagner, for instance, and those of Nietzsche to Cosima. Hundreds of others are still unpublished, including those that passed between Wagner and King Ludwig. The most intensive German research of recent years into Wagner's Munich days has failed to provide us with a reconstruction of the events that we can comfortably regard as the truth, the whole truth, and nothing but the truth. To the older biographers the matter looked delightfully simple; but the more documents that are published concerning it the more difficult does it become to see it as it really was. This being so, how can any biographer persuade himself, in a case where we do not possess one-hundredth part of the documents we have concerning Wagner, that he is able to show us his subject "as he lived"? Even when the documents seem abundant enough in all conscience, there are two difficulties in the way of the biographer, both of which may be illustrated from the case of Liszt.

In the first place, the tardy publication of a new set of documents may make it necessary to revise from A to Z the accepted legend of the man's life. In the second place, the biographers, from *parti pris* or from sheer lack of psychological penetration, may have missed what has been staring them in the face from a thousand letters and other contemporary documents. Both these factors have operated in Liszt's case, with the result that even to-day there is not a single trustworthy Life of Liszt in any language.

A third difficulty, arising out of the other two, is that the would-be biographer is always inclined to take too much for granted; it is hard for him to shake himself free of the legend that has slowly grown about his subject from generation to generation. For it often happens that a first error in the interpretation of a familiar document has been copied by every subsequent writer, with the result that a legend has been accepted in the place of the truth about the matter. I shall try to show later that this has happened in the case of one of the most vital of the Beethoven documents.

The magnificent industry of Spitta and of Dr. Sanford Terry has brought to light every fact we are ever likely to know in connection with the outer life of Bach; yet who can say that we have more than the most rudimentary notion of what Bach the man was really like? The first-hand documents are too scanty for that. It may be, of course, that Bach never had a life in the full sense of the term; it is difficult to see, indeed, how any man could have spent so much time

as he did in writing music and performing his official duties and have had any time left over for mere living. Yet even Bach must have lived to some extent. To read the biographies one would imagine that he was buried, in Leipzig, in one of the world's dead-ends, in which there was nothing for a man to do but to grind away at his work and pass the time of day now and then with a few fogies as rigorously shut off as himself from a world that anyone could regard as real.

It comes, therefore, as a slight shock to discover that the Leipzig of that period was not at all a dead-end but a very lively city; Goethe, who was there a few years after Bach's death, describes it as "a little Paris." Was Bach really as shut off from his fellow-men and from life as the biographies would suggest, or is it simply that, by some accident or other, practically no documents have survived that can suggest to us what kind of man he was—apart from the records we have of his bad temper where his pupils and the church authorities were concerned—or what kind of life he lived when he was not covering music paper with notes, or rehearsing and performing what he had written? Whatever be the explanation, the fact remains that we know next to nothing of Bach "as he lived."

From the *London Times.*

SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thou-

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sand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Mr. Gericke was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of this orchestra on December 23, 1886. The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria: Miss Florence May in her Life of Brahms says that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he (Brahms) found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden."

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." He was doubtful about its worth. He consulted his friends, and he and Ignaz Brüll played a pianoforte arrangement in the presence of several of them. He judged from their attitude that they did not like it and he was much depressed. There was a preliminary orchestral rehearsal at Meiningen in October, 1885, conducted by Hans von Bülow. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in

SANDERS THEATRE :: CAMBRIDGE

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

Thursday Evening, March 8, 1934

AT EIGHT

Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck notes the appearance of a passage from Brahms's song, "Auf dem Kirchofe," with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this, when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. There are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony: "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona.* The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then

*Ciacona (Chaconne is the name of an old dance, probably of Spanish origin. The dance was usually in 3–4 time, moderately slow. In many cases there was a set of variations on a ground bass. The chaconne resembles the passacaglia, though the latter was taken at a slower pace, and began as a rule on the third beat of the measure, while the chaconne began on the first. In the chaconne the theme was in the bass; in the passacaglia, the place of the theme was changeable. Couperin wrote a chacoune in 2–4 time.

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the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

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Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L

Basses.

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Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

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Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka. E
		Arcieri, E.	

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Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
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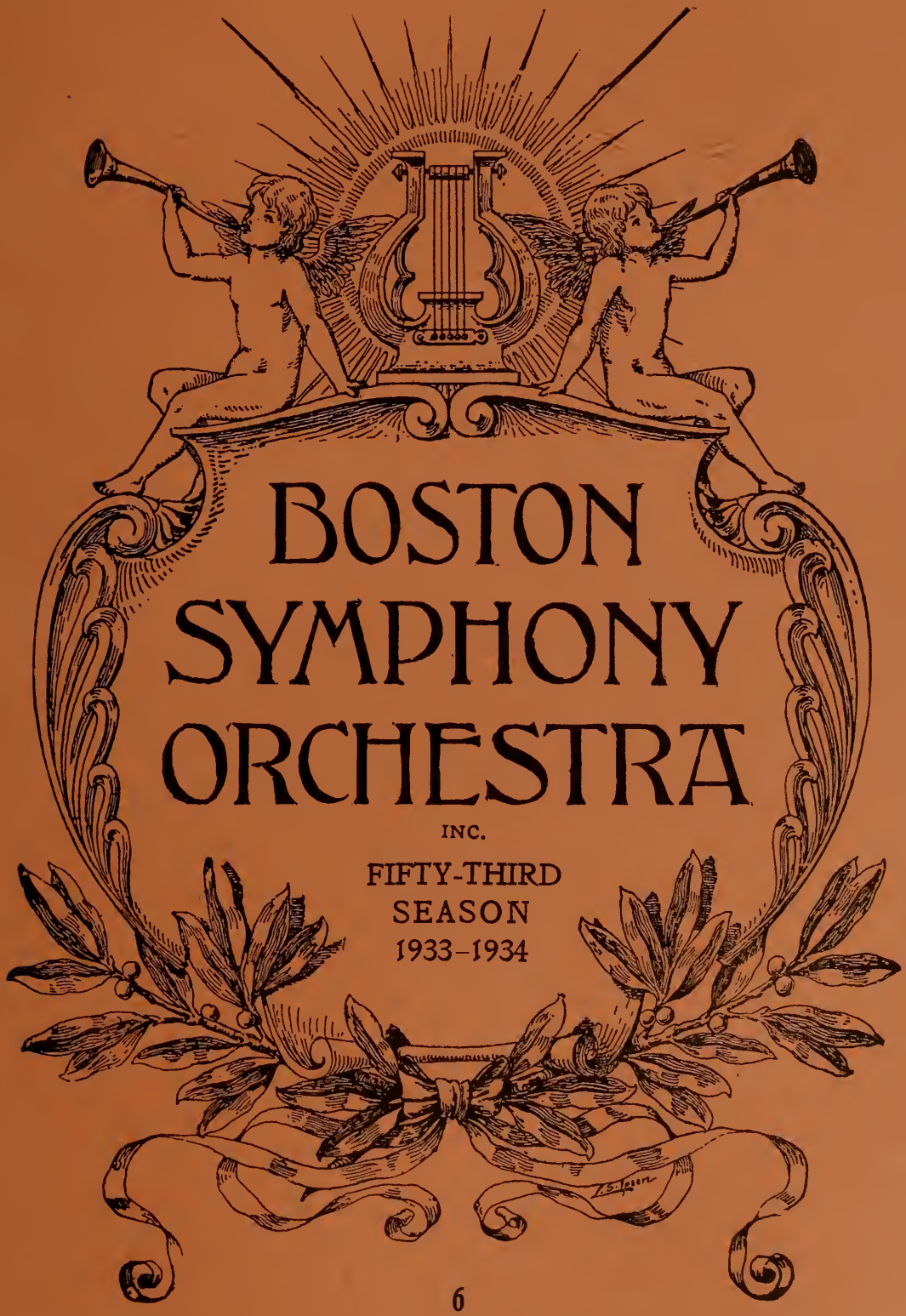
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SIXTH CONCERT

THURSDAY EVENING, MARCH 8

AT 8.00

PROGRAMME

Piston Concerto for Orchestra

I. Allegro ma energico.
II. Allegro vivace.
III. Adagio: Allegro moderato.

(First performance)

Beethoven . . Concerto for Pianoforte in C major, No. 1, Op. 15

I. Allegro con brio.
II. Largo.
III. Rondo (Allegro scherzando).

Sibelius Symphony No. 2 in D major

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo. Lento e suave.
IV. Finale: Allegro moderato.

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There will be an intermission of ten minutes before the symphony

Concerto for Orchestra Walter Piston

(Born in Boston, Mass., on January 20, 1894; living at Belmont, Mass.)

This piece is a "concerto" in the 18th-century sense. There are no display passages for individual instruments.

The first movement is in sectional form, built upon two themes. As in the old concerti grossi and in the Brandenburg Concerti of Bach, there is an alternation of tutti and concertante in the instrumental grouping. The instruments used in the concertante, however, vary throughout the movement. After the statement of the first theme by the strings in A minor, there is a concertante group of oboe, English horn, and bassoon. A development through various instruments leads to the second theme (C minor) stated by trumpet, horn, and trombone concertante, with staccato accompaniment in the pianoforte; the wood-wind takes up the theme and leads back to the initial theme, which in turn is developed; this time the concertante instruments are a solo string quartet (A minor). The second theme returns in the basses and violoncellos (in a distant key), and is taken up in imitation by the rest of the orchestra. The first theme returns, played by the brass choir and finally the whole orchestra.

The second movement (in D) is in the mood of a scherzo. The movement opens with continuous rapid passages in the strings (pianissimo) to an ostinato staccato rhythm in the bass (pianoforte, bassoon, timpani). There is a melody for the English horn in its high register. These ideas are developed, and with a gradual crescendo lead to a short middle section in which the original English horn theme is played by the solo violoncello, accompanied by the bass clarinet and pianoforte with a pedal point in the remaining violoncellos. An imitative development in the wood-wind leads to a recapitulation of the first section in retrograde, followed by a short coda.

The third movement (in A) derives formally from the passacaglia. The theme, adagio, is presented by the bass tuba and varied by the brass section. The next variation, also adagio, is given to the flute, with obbligato for bassoon and English horn over a moving background of clarinets and flutes. Next there is a fugato of the theme by the strings (allegro moderato), combined with an ostinato of the theme in the bass, pizzicato. An episode follows, the theme being stated by the wood-wind with a melodic development in the basses. The theme in stretto is given to the bassoons and horn, with a pedal point in the strings. There is next a version of the theme in canon, with violin passages in triplet rhythm set against brass chords which outline the theme. This is developed and built up to a climax introducing a canonic development of the theme in the wood-winds,

crescendo. The theme returns in its original form in the bass, with triplet figures continuing in the strings and wood-wind. It is then given to the brass and finally to the full orchestra.

The Concerto is written for these instruments: three flutes, two oboes, English horn, two clarinets, bass-clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare-drum, bass-drum, triangle, wood-block, tambourine, cymbals, glockenspiel, pianoforte, strings.

*
* *

Mr. Piston studied violin with Messrs. Fiumara, Theodorowicz, and Winternitz in Boston, and piano with Harris Shaw. Attending Harvard University, he studied theory and composition in the music department there, and later went to Paris to study with Nadia Boulanger. For several seasons he was conductor of the Pierian Sodality Orchestra of Harvard University. He now teaches in the Music Department.

There follows a list of his works, together with their principal performances:

1926. Piano Sonata.
Played in Paris, by Marcel Ciampi, May 5, 1926.

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1928. Symphonic Piece.

Boston Symphony Orchestra (March 23, 1928).

1929. Suite for Orchestra.

Boston Symphony Orchestra (March 28, 1930) ; Philadelphia Orchestra (Leopold Stokowski, April 1, 1931) ; Los Angeles Orchestra (Artur Rodzinski, March, 1933) ; New York Philharmonic (Hans Lange, February 8, 1934).

1931. Sonata for Flute and Piano.

Latest performances—Porto Rico (Messrs. Laurent and Sanromá, 1933) ; Lima, Peru (Sociedad della musica contemporanea) ; Paris René Le Roy and Beveridge Webster).

1932. Suite for Oboe and Piano.

Boston (Flute Players' Club, 1932).

1933. String Quartet.

Yaddo Festival, 1933 (New World Quartet) ; Washington, D.C. (Roth Quartet, 1934).

1933. Concerto for Orchestra.

J. N. B.

Shirley Bagley was born in West Hartford, Conn., May 27, 1913. Coming to Boston, she studied with Jesús María Sanromá at the New England Conservatory of Music for four years. She graduated with high honors last spring, also winning the Mason and Hamlin prize for 1933.

Miss Bagley will play the third of the three cadenzas which Beethoven composed for the first movement of this concerto.



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Concerto for Pianoforte, C major, No. 1, Op. 15*

Ludwig van Beethoven

(Born at Bonn, on December 16 (?), 1770; died at Vienna on March 26, 1827)

Although this concerto is listed as No. 1, it was composed after No. 2 (B-flat major). A still earlier concerto, which was long unknown, manuscript written in a boy's handwriting, "Un Concert pour le Clavecin ou Fortepiano composé par Louis van Beethoven, âgé de douze ans," was edited by Guido Adler and is published in the collected works of Beethoven. The manuscript contains the solo part complete, with the orchestral preludes and interludes in transcription for pianoforte. There are indications that it was scored for small orchestra—strings, flutes, and horns only. Another early concerto was one in D major. The first movement was performed in Vienna on April 7, 1889. It was edited by Adler and is also in the edition of Beethoven's complete works. It was probably composed in the period 1788–93, "perhaps before rather than after 1790." Adler suggested that Beethoven attached little value to it and laid it permanently aside.

Beethoven played the concerto in C major at his concert in the Konviktsaal, Prague, in 1798. He also played the Adagio and Rondo in A major from Op. 2, and improvised on a theme given him, "Ah, tu fosti il primo oggetto" from Mozart's "Clemenza di Tito." This theme was given him by the Countess Shick. Johann Wenzel

*This concerto was performed by this Orchestra at Symphony Hall, February 15, 1932, Robert Goldsand Pianist.

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Tomaschek* heard him and wrote in his diary: "Beethoven's magnificent playing and particularly the daring flights in his improvisation stirred me strangely to the depths of my soul; indeed, I found myself so profoundly bowed down that I did not touch my pianoforte for several days." At his second concert in Prague, Beethoven played his concerto in B-flat major.

Beethoven played the concerto in C major for the first time in Vienna on April 2, 1800. The concerto is dedicated to the Countess Odescalchi,† née Keglevich. It was published by Mollo at Vienna in 1801. There are three cadenzas for the first movement of the concerto.

On April 22, 1801, Beethoven wrote to Breitkopf and Härtel: "You should recommend to Messrs. your critics great care and wisdom especially in the case of the products of younger authors; many a one may be frightened off who otherwise might, probably, accomplish more; so far as I am concerned I am far from thinking that I am so perfect as not to be subject to blame, yet the howls of your critics against me were at first so humiliating that after comparing myself with others I could not get angry, but remained perfectly quiet, and concluded they did not understand their business; it was easier to remain quiet since I saw the praise lavished on people who have no significance *in loco* in the eyes of the better sort and who disappeared from sight here no matter how good they may otherwise have been—but *pax vobiscum*—peace for me and them—I would not have mentioned a syllable about the matter had not you yourself done so."

ENTR'ACTE

PORTRAIT OF SIBELIUS

By Lucien Price

In Finland one has a sense of being half in a play by an optimistic Ibsen (supposing such a blend possible) and the other half in a novel by a genial Tolstoy (to indulge in a supposition equally extravagant). Being asked if this impression were true, my Finnish hosts smiled and said it was not far wide.

Järvenpää ("Lake's End"), where Dr. Sibelius lives, is a village thirty miles from Helsingfors, in a landscape of spruce and fir, tidal estuaries and freshwater lakes, which recalls Nova Scotia or Southern Maine, although the farmhouse architecture looks exotic. "Villa Ainola," his residence, stands on a pine-wooded knoll overlooking the lake to the westward. Unpretentious, it is nevertheless quite beautiful and in excellent taste, and its interior of course abounds in mementos of a distinguished career; but the man himself is too interesting to permit of time being wasted on stage accessories.

In physique he gives the impression of being large and powerfully built, his head massive and sculpturesque, with the indices of will

*Tomaschek, excellent organist and composer, renowned as a teacher (1774-1850).

†Anna Louisa Barbara was the daughter of Karl Count Keglevics de Busin and Barbara Countess Zichy. She married Prince Inno Lenz d'Erba Odescalchi in 1801 (or 1800). Beethoven also dedicated to her the Sonata, Op. 7, the Variations, "La stessa, la setessissima." He took part in musical soirées at the Odescalchi palace.

and intellect written in his strong jaw and broad forehead. His eyes, which are light blue, and habitually gentle, can also look flinty. The welcome he gives is cordial and his hospitality has even a touch of the grand seigneur. The villa has a twofold charm—abode of the artist-recluse together with the estate of a country gentleman, and, as the village includes a colony of artists, authors, and savants, he can have congenial society if he wants it, but mostly he does not, and a gentlemen's agreement is understood to exist whereby they leave one another alone.

The house is well stocked with books, for he reads omnivorously in Finnish, Swedish, German, French, and English, besides keeping up his Latin and Greek. Of these languages he speaks, in addition to Finnish and Swedish, German and French.

It is well known that he declines to talk of his creative process, less from any fear of disturbing the spring than because he considers such talk beside the point, since his music comes from his subconsciousness. "A man came here a few days ago," said he, "and asked me to give him a definition of my music. I was astounded! A definition of my music? *I* know nothing about it." But in the course of conversations, during which we were frequently discussing problems of artistic creation, he did give oblique glimpses into his own method. To dispose of the three stereotypes usual to writers about his music: influence of Greek and Latin classics, mood of Northern landscape, and impregnation with Northern mythologies, he said: "My classical training began when I was a little schoolboy with the customary 'mensa' and 'amo,' but of conscious modeling my orchestral style on the conciseness and precision of Greek and Latin I am certainly not aware. What I do find in the ancient classics is clearness of form, and"—this was said with great earnestness—"in them I find depth of feeling without sentimentality." The Finnish epic, the Norse sagas, and the poetic Edda of Saemund are, of course, amongst his intellectual living-room furniture. He speaks of them with minute knowledge, huge gusto, and almost boyish enthusiasm. In a discussion of the great gulf fixed between the thought of the Northern races and that of the Hebraic religions he instanced the violence of the passions and the immense vitality in the sagas in contrast to the submissive quietism of Christianity, and concluded with the remark, "No *'Durch Mitleid wissend'* there!" But had these Northern mythologies influenced his writing? "Not directly. One does not compose that way. Each art must speak its own language. If a writer about music, or about my music finds—let us say—landscape feeling in it, well and good: let him say so. But let it be understood that one does not come at the true inwardness of music through analysis; and that in what the analyst writes

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he speaks not for the composer but for himself." One of his daughters said of him, "This disrelish for self-analysis is the reason he has so little in common with German composers. They are given to analyzing and theorizing about their art. He does not speak that language."

His method of composition is to sketch and resketch with great care. This goes on a long while. When it is done, the work may be said to be finished, for the actual writing out of the symphony in full score often takes only two or three weeks. He does not compose at the pianoforte. One evening I remarked, "If people ask me what your house is like, I shall have to confess that I haven't seen a stick of your furniture so far." "You can tell them," said he, "that my pianoforte is a Steinway." "Do you use it much?" "Not now. My music is all in my head." Thus his composing goes on in his solitudes and at his writing-table; only occasionally was he wont to use the pianoforte, for he thinks orchestrally, and were he to use the instrument in the early stages of composition the tone-color characteristic to the pianoforte would blur and overlay his orchestral colors. "Our memories of our childhood at Järvenpää," said his pianist daughter, "are stirring: as far back as we can think we can remember waking in the night to hear him" (her gesture, indicated with the fingers of both hands, was that of searching out complicated intervals on the keyboard) "striking chords. Composing? More, I think, verifying or satisfying his ear. . . . Our childhood was also very serious. Life was not easy for our father, and we had to be kept quiet, for either he was working or he was asleep. We must not scream or chatter, and above all we must not sing. That is why among us daughters there is not a singer." But she agreed that their singing might be deemed to have perished in a good cause.

Among his compositions Sibelius speaks with especial affection of his violin concerto and how he enjoyed writing it.

"The violin, as I remember, was your instrument, and I like the idea of your having played it, when a boy, out of doors in the country and solitude."

"It was on a great rock beside a lake," he particularized, "and a much grander lake than this. You must not expect me to grow very enthusiastic over this lake. I have been accustomed to much finer."

One afternoon under the golden sun of August, Mme. Sibelius had the coffee service carried down to a cluster of garden chairs and benches at a table where the foot of the knoll is shaded by pines and silver birches. A fresh breeze in the foliage set flickers of sun and shade rippling on the gravel paths, grass plats and hill slope. In the field close at hand peasants were reaping the yellow rye, and beyond their grain-sheaves the lake gleamed goldenly under the westering sun.

"That room opening to the balcony by French windows," said Dr. Sibelius, "is my study. I have the view over fields and lake and all the sunsets. And the cranes interest me immensely; they are very great friends."

"Your study seems to be a large room."

"No. Small. I prefer working in a small room. We have a family joke about it: 'In a small room thoughts grow great; in a great room thoughts might grow small.' "

The question arose whether it was best to keep regular working hours.

"I know it is supposed to be a good rule," he conceded, "but I never could accomplish my best work that way. It is no doubt excellent for scientific men, but," he quoted Goethe's dictum to Eckermann, " 'My counsel is to force nothing and rather to trifle and sleep away all unproductive days and hours, than on such days to compose something that will afterwards give no pleasure.' "

He evidently knows Eckermann's *Conversations with Goethe* from end to end, for he dipped into it freely and repeatedly, made some highly amusing comments on Goethe's "successively renewed youth" and on his estimate of Byron as "one of the world's most productive natures"; but he also spoke with profound respect for Goethe's capacity for work sustained up to the very day before his death. "It is like Beethoven on his deathbed studying the scores of Handel, and, when death did come—during a thunder storm—raising his clenched fist, to fall back like a crushed Titan. These are the grandeurs of the human spirit, and it makes one marvel at the passion and might of man. They seldom rise to greater heights than in such lives."

Those three great pages of Eckermann in which Goethe speaks of "the demoniac" were mentioned.

"It is fourth dimensional," said Sibelius. "I believe that faculty has always existed in men, and that the ancients had it, but that it must be repeatedly rediscovered."

Someone remarked that the Gretchen tragedy in *Faust* is not indicative of what Goethe himself ever was but of what he feared that he might become.

"That is what every artist does," exclaimed the composer. "He creates not what he is, but what he might be, or what he wishes he were."

The long period which elapsed between the first performance of his Fourth Symphony and its tardy acceptance by the public was a heavy disappointment to Sibelius, for it is in this work that he is first completely himself at full stature; but he is now resigned to

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these delays and expects them. He has even said that each successive Symphony needs from ten to twenty years to make itself understood. Moved by a remark about the slowness to comprehend Beethoven's last quartets, he resumed:

"Yes. A German composer, a young man of some eminence, came here to see me. As our conversation went on, he asked my advice and I recommended him to read the last quartets of Beethoven. He replied that there was nothing in them for him. I said no more. What I thought was, 'Evidently you were not born to read them!'"

His life at Järvenpää is secluded, although he has more visitors than (one suspects) he altogether cares for. It is varied by travel to England, to Germany, and to Italy, of which he is especially fond. In earlier days they went frequently to concerts in Helsingfors, returning by a midnight train. There was an earlier one which they generally missed, and it was an anxious suspense whether the conductor would speed up the finale of the last symphony in time for them to catch the early train, for the last one was known as a "Bummel Zug," and I got the idea that one needed a strong heart to ride on that train. "In fact," said Dr. Sibelius, "the train was a Pan-Athenæan which rapidly threatened to become Homeric!" and when they did arrive at Järvenpää there was still the two-mile tramp in deep snow and pitch darkness.

He is undisguisedly sensitive to landscape beauty. One evening after dinner, as we sat in the music room, before the maid climbed on a chair to light the candles in the chandelier, he interrupted the conversation to turn all eyes to a sunset sky flaming over the pine tops—a varnished glistening of hot, cherry red at the horizon, and cool watery green above, clear as a lake, which he said reminded him of the color of the water at Niagara. "We love the quiet out here," he added, "there is less to distract one from listening to the *Voces Intimae.*"

It is what Turgenev would have termed "A House of Gentlefolk," living quietly a life of great distinction, and no portrait of the composer is a true likeness which does not include the features of Mme. Sibelius, for it is she who, by devoting herself to the creation of an harmonious environment, has contributed largely to the creation of his works themselves. She comes of a distinguished Finnish family, the Järnefelts, notable for authors, artists, and musicians, and the intellectual union between her and the composer is very marked. The range of his interests is, of course, enormous, and the feel of his mind, so actively creative, is as different from that of the merely acquisitive scholar as the heave of an ocean groundswell is from the ripple of a land-locked lake. His conversation will range from the choric odes of the *Prometheus Bound* of Æschylus (which he did *not* employ for his *Oceanides*) to the Essays of Emerson, and he asks if those fine trees are still in the dooryard at Concord. Having endeavored to let him speak mainly for himself, let me speak briefly of what I saw, or thought I saw, in his face. It is the iron of his struggle here in the seclusion of this country place to say in music not what the publics in various musical capitals might be supposed to like, but what is in his mind and heart to utter. It is the grimmest battle any artist has to fight. He has fought it and won. The

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marks of it are in that powerful jaw and in those steely blue eyes, which can also be so gentle. How and when that look of iron came into him was revealed quite inadvertently by one of his former neighbors at Järvenpää, the windows of whose villa looked across wide meadows to the study of Sibelius.

"Often when I woke in the night," said he, "I would see his lights burning. He worked, frequently all night, by the beams of two tall thick candles like those on a church altar."

"The candles lasted a good while?"

"Indeed no! A pair of them would be burned down to their sockets in one night."

And when dawn came graying into the windows, there lay the written pages. . . .

* * *

Dr. Sibelius was evidently touched by the cordial warmth which is felt for his music here, and on our final evening together said: "Take my greetings and my gratitude to the friends of my music in America."

Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld [New York, 1920]).

* * *

Mr. Cecil Gray finds in the Second Symphony a great advance over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the ninteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremoni-

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ous, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion of sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

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FIFTY-THIRD SEASON, 1933–1934

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
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THURSDAY EVENING, MARCH 22

AT 8.00

The Programme of this Concert Honors the Memory of

CHARLES WILLIAM ELIOT

Born March 20, 1834

Bach Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Schubert . . . Symphony in B minor ("Unfinished") No. 8

I. Allegro moderato.
II. Andante con moto.

Beethoven Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. } Allegro: Trio.
IV. } Allegro.

President Eliot was the trusted friend and counsellor of Mr. Henry L. Higginson during the formative years of the Boston Symphony Orchestra, and to their co-operative planning we owe the long series of the Cambridge Concerts. Dr. and Mrs. Eliot were constant attendants at the Concerts and the compositions of Beethoven, Bach and Schubert, which are placed on the programme tonight, were among their favorites.

President Eliot's interest in music, both as a source of enjoyment and as an educational influence, was noteworthy. He first gave to music a definite place and standing in the curriculum of an American University. The Department of Music at Harvard, initiated by the President and led by Professor John K. Paine, was a pioneer.

CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO JOHN SEBASTIAN BACH

(Born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750)

This composition is the third of the six Brandenburg Concertos. Completed on March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. This prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad, and as he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties. At any rate, he gave Bach a commission. It was on March 24, 1721, that Bach—possibly some one at the Court—wrote a dedication in French:

"A son altesse royale, Monseigneur Crétien Louis, Margraf de Brandenbourg, etc., etc., etc.
Monseigneur,

Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.

With the utmost fervor, Monseigneur, I subscribe myself,

Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

These concertos—"Concerts avec Plusieurs Instruments"—were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at Cöthen, by Prince Leopold's orchestra, reinforced by visiting players,

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before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with considerable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

* * *

The first movement, in a somewhat different form, was used by Bach for the opening section—entitled a Sinfonia or Concerto—of his Whitsuntide cantata: "Ich liebe den Höchsten von ganzem Gemüthe," scored for two oboes, two horns, taille (oboe da caccia), three violins, three violas, three violoncellos, and continuo.*

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos (and double basses), until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as

*"At first sight it is a little startling to find that the merry opening movement is used again in the church cantata, No. 174. . . . Yet the incongruity would only be felt by those who, in the reign of Queen Victoria, made a hard and fast line between sacred and secular music."—J. A. Fuller-Maitland.



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anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4, "two big chords, forming what is known as a Phrygian cadence, and landing us for a moment in B major. Their purpose," thinks Fuller-Maitland, "clearly is to avoid the monotony of beginning the new movement in the same key as the old. We cannot but feel that these two chords are a poor substitute for the slow movement which, in the ordinary course of things, would have given the same relief; but even Bach may have felt the great difficulty of inventing a movement which would be a contrast to the two expressions of happiness without causing a feeling of incongruity."

To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played

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at concerts of the Philharmonic Society of New York, February 13, 14, 1903.*

II. Allegro, G major, 12-8. The theme started by the violins in succession and close imitation, then developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

* * *

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. It was subsequently performed October 22, 1910, Mr. Fiedler conductor; May 2, 1914, Dr. Muck conductor; Dr. Koussevitzky conducted it May 1, 1925, January 28, 1927, December 6, 1929.

Unfinished Symphony in B minor Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in concerts as a member of the society, and

*At a concert of the Chicago Symphony Orchestra, the interpolated Adagio was the slow movement of Bach's concerto for violin in E major, which he himself arranged as a piano concerto, changing the key from E major to D major. The Adagio in the violin concerto is in C-sharp minor; in the piano concerto in B minor. At the concert in Chicago, it was played in C minor.

urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm. "Take it with you."

The symphony was first played at a Gesellschaft concert, Vienna,

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December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) *Hüttenbrenner*
Symphony in B minor *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } *Herbeck*
2. Jägerglück } (First time.)
Symphony in A *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

Symphony No. 5, C minor, Op. 67 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, De-

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

cember 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure,

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melan-

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.

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SEASON 1933 - 1934

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, Conductor

Thursday Evening, April 26, 1934

AT EIGHT

choly soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the Scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this

because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then

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the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

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Octet for Strings - - - - - - - - - Enesco
String Quartette - - - - - - - - - Walter Piston

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Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

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Concert-master	Gundersen, R.	Kassman, N.	Cherkassky, P.	Eisler, D.
Theodorowicz, J.				
Tapley, R.	Mariotti, V.	Fedorovsky, P.	Knudson, C.	
Leibovici, J.	Pinfield, C.	Leveen, P.		
Hansen, E.	Zung, M.	Del Sordo, R.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Bryant, M.	Fiedler, B.	
Zide, L.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.		Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
	Avierino, N.	Deane, C.	
	Gerhardt, S.	Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

Tuba.	Harps.	Timpani.	Percussion.
Adam, E.	Zighera, B.	Ritter, A.	Sternburg, S.
	Caughey, E.	Polster, M.	White, L.

Organ.	Piano.	Celesta.	Librarian.
Snow, A.	Sanromá, J.	Fiedler, A.	Rogers, L. J.

SYMPHONY HALL

Friday Afternoon, March 23, at 2.30
Saturday Evening, March 24, at 8.15

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

PROGRAMME

D. Scarlatti Toccata, Bourrée and Gigue
Arranged for Small Orchestra by Alfredo Casella

Randall Thompson . . . Symphony No. 2 in E minor

Beethoven Concerto for Violin in D, Opus 61

Berlioz . Three Excerpts from "The Damnation of Faust"

SOLOIST
YEHUDI MENUHIN

Tuesday Afternoon, March 27, at 3.00

FIFTH CONCERT OF THE
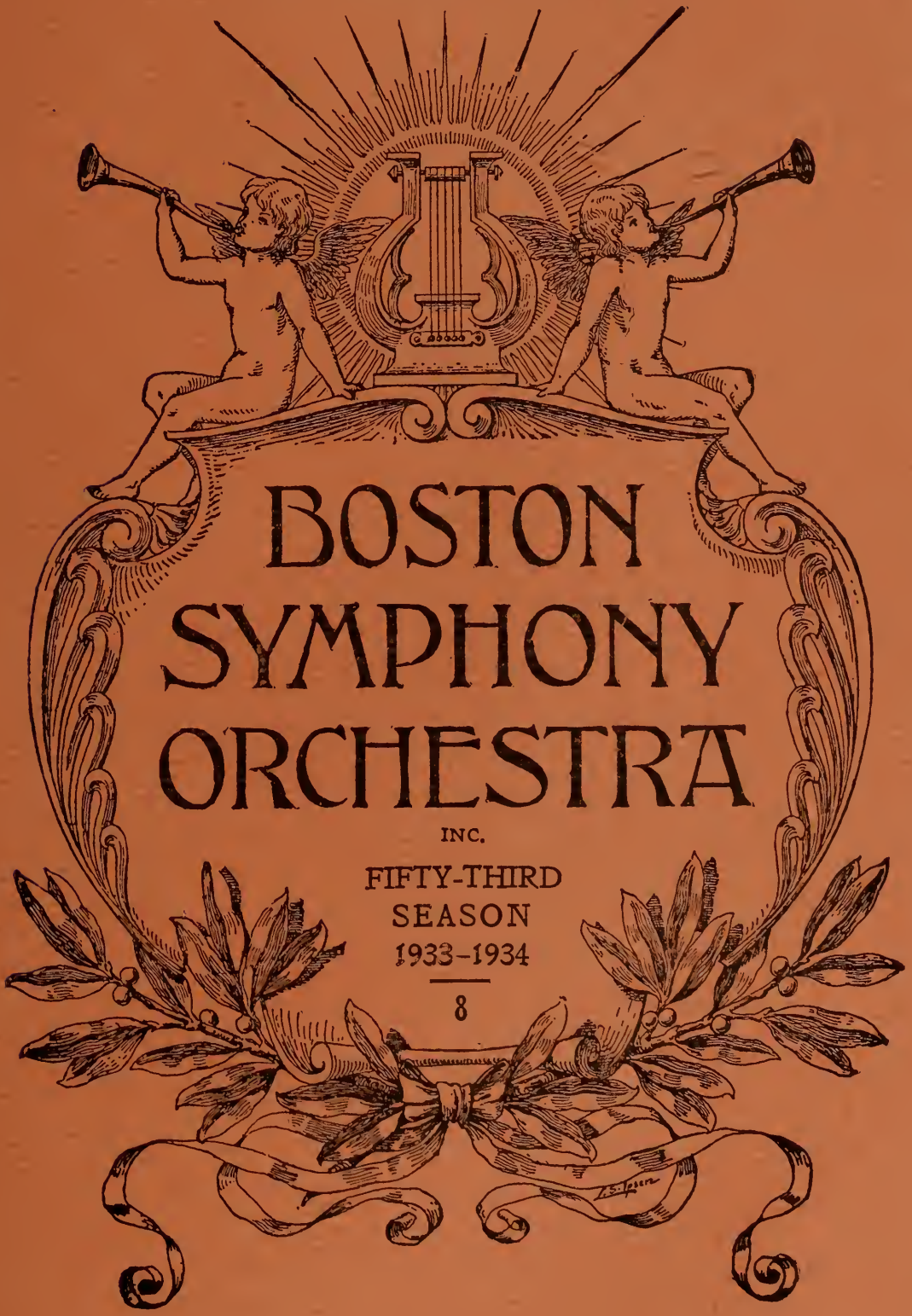
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Eighth Symphony

SANDERS THEATRE . . . CAMBRIDGE

HARVARD UNIVERSITY

Thursday Evening, April 26, at 8.00



BOSTON SYMPHONY ORCHESTRA

INC.

FIFTY-THIRD SEASON 1933–1934

8

To Patrons of the Orchestra

and Subscribers to Its Funds:

The Trustees of Boston Symphony Orchestra desire to express their sincere thanks to the patrons of the Orchestra and to the subscribers to its funds for their support during the current year.

During the present Symphony season, the Orchestra will have given 112 concerts: 66 in Symphony Hall, 46 elsewhere. This is an increase of five concerts over last season and comprises as many performances as are possible within the time and energies of the Orchestra and its conductor.

The loyalty and enthusiasm of all the audiences, without which there could be no concerts, have been unusual. Attendance has also been encouraging,—three of the Orchestra's eleven series showing an actual increase over last year. For the four Boston series alone, more than 1,200 new subscribers were found to take up places, reluctantly and in many cases temporarily released by subscribers last spring.

Through the foresight and generosity of many friends, the Orchestra is now fortunate in owning its own home. The acquisition of Symphony Hall has not increased the Orchestra's financial responsibilities. On the other hand, it will result in certain economies.

The Trustees take especial pleasure in announcing an unprecedented subscription of $102,741.07 to this year's deficit. There still remains, however, an estimated deficit of approximately $18,000, which includes about $11,000 carried over from the year 1933 and about $7,000 for the current season. It would give the Trustees great satisfaction if this remaining deficit were cleared before the close of the fiscal year on July 31st and they will welcome any contributions for this purpose from subscribers and patrons who feel generously disposed toward the Orchestra.

BENTLEY W. WARREN

For the Trustees

Boston, April 23, 1934

SANDERS THEATRE . . . CAMBRIDGE

HARVARD UNIVERSITY

FIFTY-THIRD SEASON, 1933–1934

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
AND JOHN N. BURK

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HARVARD UNIVERSITY

Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

EIGHTH CONCERT

THURSDAY EVENING, APRIL 26

AT 8.00

Handel . Concerto Grosso for String Orchestra, in B minor, No. 12
Largo—Allegro—Larghetto e piano—Largo—Allegro

Debussy "Prélude à l'Après-Midi d'un Faune,"
Eclogue by S. Mallarmé

d'Indy Symphonic Variations, "Istar," Op. 42

Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso; quasi andantino.
IV. Allegro con spirito.

There will be an intermission of ten minutes before the symphony

Concerto Grosso, No. 12, in B minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

The first performance of this concerto in Boston was at a concert of the Boston Symphony Orchestra on February 28, 1885, when Messrs. Listemann, Loeffler and Giese, played the solo instruments.

The movements are as follows: Largo, B minor, 4-4; Allegro, B minor, 4-4; Larghetto e piano, E major, 3-4 (violino I, II, III, viola, tutti bassi), an air with a variation; a transitional Largo, 4-4; Allegro, B minor, 4-4. The instruments are thus indicated at the beginning of the work: Violino I, concertino, violino II; violino I, ripieno, violino II; viola, violoncello, bassi.

Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to the instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting the house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room. After Handel's death his valet rented the house and used Handel's name to attract lodgers. Sydney Smith lived in this house in 1835. The Street is now "Brook Street, Grosvenor Square."

works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form *concerto grosso,* which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo) and the chorus of instruments, *concerto grosso,* believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

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It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587); that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)," completed in 1892, was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. According to Charles Koechlin, there had been insufficient rehearsal, so the performance left much to be desired, and the acoustics of the Salle d'Harcourt were unfavorable. When the second performance took place at a Colonne concert, a critic wrote: "This composer seems to dread banality." "And yet," says Koechlin, "the charm of this music is so simple, so melodic. But every *new* melody should be heard several times. Besides, even the construction—a supple melodic line that is expanded—could be disconcerting. For certain writers about music, Debussy was a dangerous artist with a diabolical fascination: the worst possible example. Diabolical or not, the work has lasted. It has the votes of the élite: that is enough."

To Debussy is attributed a short "explanation of his Prelude, a very free illustration of Mallarmé's poem": the music evokes "the successive scenes in which the longings and the desires of the Faun pass in the heat of this afternoon."

Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot

tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstacy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

Madame Tamara Karsavina, in her "Theatre Street,"* a volume of her reminiscences, describes the first performance of the ballet in Paris, when it raised a "perfect riot of contending emotions. The audience clapped, yelled, hissed; across a barrier between two boxes a quarrel burst; over the hideous noise rose a loud, 'Silence, *laissez le speciacle s'achever.*' Diaghilev was standing at the back of the pit;

*Published by E. P. Dutton & Co., N. Y., 1931.



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ARTHUR L. RACE, Managing Director

his intervention restrained the frenzy of the public, the performance was allowed to go to the end. I was not taking part in the ballet and sat in the stalls that night. I could not see what had offended the public so much." Mme. Karsavina met Debussy when the ballet "Jeux"* was performed. "What Debussy had thought of the interpretation of his music I don't know. He was reported to have said *pourquoi?* but it might have been evil tongues who reported it. To me he did not comment on the production. He often invited me to sit by his side. Madame Debussy and his little daughter usually came with him. He was so gently courteous, so devoid of poise and consciousness of his importance, so sincere in his admiration for the straightforward charm of the romantic ballets, for which he praised me, that in spite of his forbidding brow, in spite of his being an unfamiliar celebrity, I enjoyed our brief talks. But it was *Qui, Maître, vous avez raison, Maître.* . . . I was talking to an Olympian."

SYMPHONIC VARIATIONS, "ISTAR," OP. 42 . . . VINCENT D'INDY

(Born at Paris on March 27, 1852,†; died at Paris, on December 2, 1931)

This composition was first brought out in Brussels, and led by Eugène Ysaye, on January 10, 1897; it was performed in Chicago and led by (Theodore Thomas) on April 23, 1898. The first performance in Boston was at a concert by the Boston Symphony Orchestra led by Wilhelm Gericke, February 18, 1899. The second performance was at a Symphony concert, April 13, 1901, and there was a third on December 2, 1905, when Vincent d'Indy conducted "Istar," his symphony in B-flat major No. 2; Fauré's "Pelléas et Mélisande," Suite; Franck's "Psyche and Eros"; and Dukas' "Sorcerer's Apprentice." The fourth performance was on November 4, 1912; the fifth on April 30, 1920. The last performance was on December 11, 1931, the week following the composer's death.

The variations—the work is practically a symphonic poem—are scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, triangle, two harps, and strings. They are dedicated to the Orchestral Society of the Ysaye Concerts.

William Foster Apthorp translated the verses on the title-page as follows:

Toward the immutable land Istar, daughter of Sin,‡ bent her steps, toward the abode of the dead, toward the seven-gated abode where HE entered, toward the abode whence there is no return.

.

At the first gate, the warder stripped her; he took the high tiara from her head.

* This "danced poem" was produced at the Théâtre des Champs-Elysées, Paris, on May 15, 1913. Mme. Karsavina took the part of the First Young Girl. The music in concert form was performed in Boston by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 2, 1920.—P. H.

†This year was given by the composer. The catalogue of the Paris Conservatory gives 1851, the year also given by Adolphe Jullien.

‡*Sin* is probably another name for *Anu*.—W. F. A.

At the second gate, the warder stripped her; he took the pendants from her ears.

At the third gate, the warder stripped her; he took off the precious stones that adorn her neck.

At the fourth gate, the warder stripped her; he took off the jewels that adorn her breast.

At the fifth gate, the warder stripped her; he took off the girdle that encompasses her waist.

At the sixth gate, the warder stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the warder stripped her; he took off the last veil that covers her body.

.

Istar daughter of Sin, went into the immutable land, she took and received the Waters of Life. She gave the sublime Waters, and thus, in the presence of all, delivered the Son of Life, her young lover.

Symphony No. 2, in D major, Op. 73 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in

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public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1898.

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898)† is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John Sullivan Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

†A second and somewhat revised edition was published in 1901. The second edition has been translated into English by Arthur Bles.

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List of Works Performed at these Concerts during the Season of 1933-1934

BACH		
	Prelude and Fugue in F-flat for Organ (Arranged for Orchestra by Schönberg)	IV. January 11
	Brandenburg Concerto No. 3 in G major, for String Orchestra	VII. March 22
BEETHOVEN		
	Symphony No. 3 in E-flat major, "Eroica." Op. 55	I. October 12
	Concerto for Pianoforte in C major, No. 1, Op. 15 Soloist: SHIRLEY BAGLEY	VI. March 8
	Symphony No. 5 in C minor, Op. 67	VII. March 22
BRAHMS		
	Symphony No. 3 in F major, Op. 90	III. December 7
	Symphony No. 4 in E minor, Op. 98	V. February 8
	Symphony No. 2 in D major, Op. 73	VIII. April 26
DEBUSSY		
	Two Nocturnes: Nuages; Fêtes	I. October 12
	"Prélude à l'Après-Midi d'un Faune" (Eclogue by S. Mallarmé)	VIII. April 26
HANDEL		
	Concerto Grosso for String Orchestra in B minor, No. 12	VIII. April 26
HAYDN		
	Symphony in D major (with the Horn call) (B. & H. No. 31)	I. October 12
D'INDY		
	Symphonic Variations, "Istar," Op. 42	VIII. April 26
MOUSSORGSKY		
	Prelude to the Opera "Khovanstchina"	II. November 2
MOZART		
	"Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)	III. December 7
PIERNÉ		
	Divertissements on a Pastoral Theme, for Orchestra, Op. 49	III. December 7
PISTON		
	Concerto for Orchestra (Conducted by the Composer) (First performance)	VI. March 8
RAVEL		
	"Le Tombeau de Couperin" (Suite for Orchestra)	II. November 2
	Orchestral Fragments from "Daphnis et Chloé" (Second Suite)	V. February 8
SCHÖNBERG		
	"Pelleas und Melisande," Symphonic Poem, Op. 5 (First performance at these concerts)	IV. January 11
	"Verklärte Nacht" ("Radiant Night") String Sextet, Op. 4, Arranged for String Orchestra	IV. January 11
SCHUBERT		
	Symphony in B minor ("Unfinished") No. 8	VII. March 22
SIBELIUS		
	Symphony No. 2 in D major	VI. March 8
STRAUSS		
	"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,"—in Rondo Form, Op. 28	II. November 2
STRAVINSKY		
	"Apollon Musagète" (Apollo, Leader of the Muses) Ballet	V. February 8
TCHAIKOVSKY		
	Symphony No. 4 in F minor, Op. 36	II. November 2
WAGNER		
	Prelude to "Die Meistersinger von Nürnberg"	III. December 7
VAUGHAN WILLIAMS		
	Norfolk Rhapsody, No. 1	III. December 7

Arnold Schönberg conducted the concert of January 11.

The programme of March 22 was played in memory of Charles William Eliot (born March 20, 1834).

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her Life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

* * *

Richard Specht, on the contrary, in his Life of Brahms,† thinks that "interpretative phrases are especially superfluous in the case of the Second Symphony, which, if one excepts its somewhat morose finale, is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart, too, wrote symphonic works and that theirs would be better called sinfoniettas to-day.

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

†This Life by Specht (born at Vienna in 1870), music critic, author of books about composers, also a history of the Viennese Opera, was translated into English by Eric Blom and published by E. P. Dutton & Co., New York, in 1930. The original German edition was published at Dresden in 1928.—P. H.

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"Brahms was particularly fond of this clear and tender composition, as might be judged from the little mystifications with which he raised the expectations his friends had of the new work that followed its elder sister within the space of a year. He persisted in describing it as gloomy and awesome, never to be played by any musicians without a mourning band on their sleeve.* He replied in a tone of waggish secrecy to Elisabeth von Herzogenberg, who was impatiently waiting for the score and scolded him for not rewarding her discretion by sending her the work, which she knew to be ready ('May the deuce take such modesty!') and who, incidentally, took exception to his spelling so noble a word as 'symphony' with an 'f.' 'It really is no symphony,' he writes, 'but merely a *Sinfonie,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times

*As a matter of fact Brahms wrote to Elisabeth on December 29, 1877: "The orchestra here play my new symphony with crape bands on their sleeve, because of its dirge-like effect. It is to be printed with a black edge, too."—P. H.

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in succession, first in the treble, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my "latest." '* And he was as pleased as Punch with the glad surprise and delight of the adored woman and of all his friends when they saw this sunny work."

*This letter was written at Vienna on November 22, 1877. I have used Hannah Bryant's translation ("Johannes Brahms: the Herzogenberg Correspondence," N. Y. 1909). rather than Eric Blom's. Elisabeth von Stockhausen, who married, after a long courtship, Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, a serious, mediocre, dull composer in 1868, was born at Paris in 1847. She studied under Dirzka, an organist, and later under Julius Epstein at Vienna. She was thoroughly musical, a fine pianist, blessed with a wonderful memory. Her husband finally settled at Leipsic. Brahms had given her some piano lessons at Vienna, but he desisted, not wishing to hurt Epstein's feelings. Elisabeth died from heart disease at San Remo in 1892. "She had beauty, nobility of character, womanly tenderness, a passionate love of truth and justice, the courage of her opinions—every good thing, in fact, but health." Her letters to Brahms (1876-1890) are delightful, and Brahms, who thought highly of her judgment, frank criticism, and womanly character, wrote to her intimately, and often playfully. —P. H.

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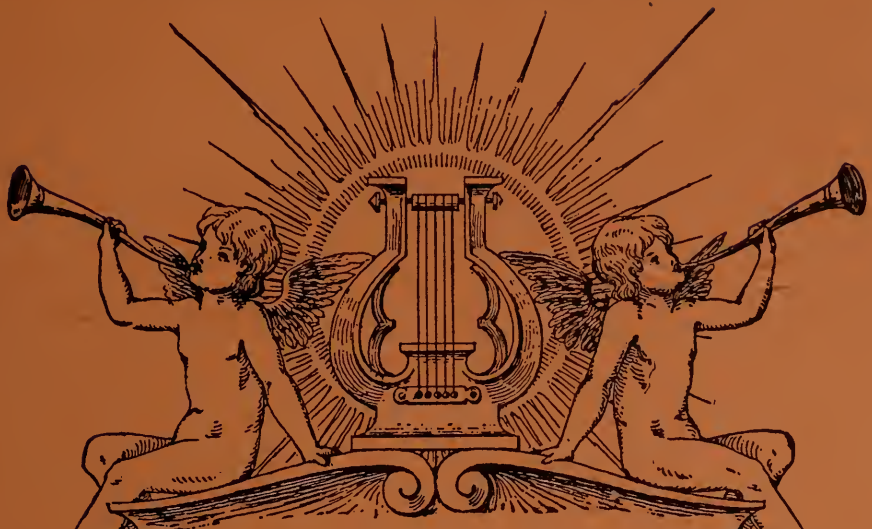
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Beethoven . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

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Strauss . . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, Op. 28

There will be an intermission of ten minutes after the symphony

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LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.' "

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These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; " and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself de-

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clared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc. "C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands, "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

* * *

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Is it possible to devise, as some have attempted, a consistent programme for this symphony? Henry Edward Krehbiel pointed out the difficulties:

"It was smooth sailing for the first and second movements, that is, to find in them a delineation of the life and death of a hero; but a world of trouble was caused by the Scherzo coming after the funeral march, and the Finale with its variations. How the commentators have labored to extricate themselves from a predicament into which they would never have fallen if Beethoven had anticipated his procedure in the Ninth Symphony and made his Scherzo precede the Adagio! Then the progress of the hero would have been found delineated plainly enough in the four movements—his aspirations and struggles in the first, his rest and recreation in the second, his death in the third and apotheosis in the last.

"As it is, see what has been done: Berlioz suggests that the Scherzo and Finale picture funeral games given in honor of the dead hero, such as Homer describes in his *Iliad;* Marx's scheme for the entire work might be outlined as follows: I, An ideal battle as the *Einbegriff* (*i. e.,* the purport) of an heroic life; II, A nocturnal inspection of the battlefield; III, Merrymaking in camp; IV, Celebration of peace. Lenz's notion can be set forth as follows: I, Life and death of a hero; II, Funeral; III, Truce at the grave; IV, Funeral feast and heroic ballad. Oulibischeff, who never forgave Beethoven for not being as other men, likened the Scherzo to an armistice which the soldiers devote to pleasures. Some seize their rifles and hurry into the woods and we hear the merry fanfares of their hunting horns, while the measures of the soft-voiced instruments tell us that the hunters have come upon the tracks of some poor hama-

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dryad whose fate is linked to her tree and who therefore cannot escape them.

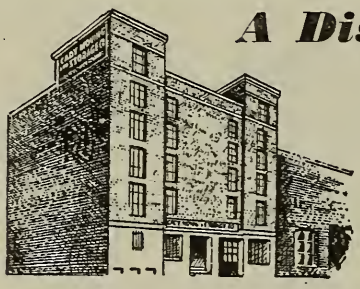
"For Oulibischeff the Finale has absolutely no connection with the poetical conceit contained in the preceding movements, while Ambros fancifully pictures the variations as following one upon the other like a procession of many generations of men marching up to the cyclopean monument erected to the hero and crowning it with wreaths and flowers. . . ."

Krehbiel's reference to Marx might be expanded. Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. The symphony was performed in the Apollo Rooms,



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New York City, at the second concert of the Philharmonic Society on February 18, 1843.

The programme published the following comments on the "Heroic" symphony:

"This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite Generals, and is entitled 'Funeral March on the Death of a Hero.' The winding-up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French revolutionary airs put together in a manner that no one save a Beethoven could have imagined."

This amazing description was published in the programme several times when the work was repeafed; "twenty-five years later it called forth an indignant protest from the *Tribune's* reviewer."

At one of the concerts of the Musical Fund, which came into existence in New York in 1828, the "Heroic" Symphony was played arranged as a septet.

* * *

At Nussdorf in the summer of 1817, Beethoven, who had then composed eight symphonies, and the poet Christian Kuffner were



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having a fish dinner at the Tavern "Zur Rose." Kuffner asked him which of his symphonies was his favorite.

"Eh! Eh!" said Beethoven. "The 'Eroica.'"

"I should have guessed the C minor," said Kuffner.

"No, the 'Eroica.'"

Divertisements on a Pastoral Theme, for Orchestra, Op. 49

Henri Constant Gabriel Pierné

(Born at Metz, on August 16, 1863; living in Paris)

Written in the summer of 1931, this music was first performed by Pierné's own orchestra of the Concerts Colonne in Paris, February 7, 1932. The dedication reads: "À mes chers amis et collaborateurs, aux artistes de l'orchestre Colonne.—G. P. 1931."

Lest his public take his "pastoral theme" too seriously, the composer affixes to his score an epigram of Hans von Bülow: "The theme has no more importance than the title of a book in relation to its contents."

The development of his theme is also elucidated in the score: "'Divertissements' is not here used in the choreographic sense of the word, but to suggest 'free variations' on the theme itself, combined in such a way that the changing themes, character, and spirit produce a variety in keeping with the initial subject.

"The theme first disclosed simply by the English horn alone is not appreciably altered in the first variations, but is accompanied by a series of designs which ceaselessly vary the color and oppose or blend by turn the various groupings of the orchestra.

"In the first variation, the theme is given to the double-basses; in the second to the violins. This leads to a stretto in form of canon for strings pizzicato. In the third, for wood-winds alone, the bassoon and double-bassoon give the theme in the relative D minor,

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with ornamentation from the higher instruments. In the fourth, the horn has the theme, with accompaniment of strings. The fifth is given to the brass, the trumpets and trombones carrying the theme. In the sixth, the violins and violas play the theme against chromatic variations in the wood-winds.

"Then there arise successively a Viennese waltz with subtly inflected rhythms through which the violas interweave the theme, then a 'cortège blues' by the muted trumpets, which lead the theme into a new rhythm. Finally a saxophone solo, with derivative ornamentation from the strings, sighs a melancholy and languorous phrase in G minor. This is succeeded by a brilliant 'finale en forme de gigue,' where the composer of 'Cydalise' and 'Impressions de Music Hall' exercises all the resources of his orchestral palette."

The orchestration follows: three flutes (piccolo), two clarinets, bass clarinet, two oboes, English horn, two bassoons, contrabassoon, saxophone, four horns, three trumpets, three trombones, tuba, timpani, small drum, bass drum, cymbals, triangle, harp, and strings. J. N. B.

PRELUDE TO "KHOVANSTCHINA" . MODEST PETROVICH MOUSSORGSKY

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader

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of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the Tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife); Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovanski, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera."

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera, "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875,

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with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

*Riesemann gives this date. Some writers say 1885.



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"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult

*There was a performance at Chicago on November 15, 1895.

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to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginery. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

* * *

There has long been a dispute as to whether Till Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of

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the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke. Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

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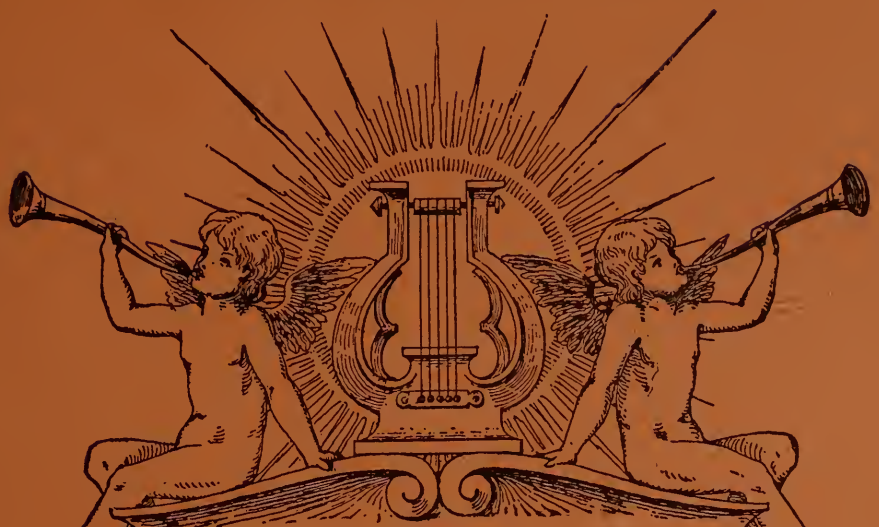
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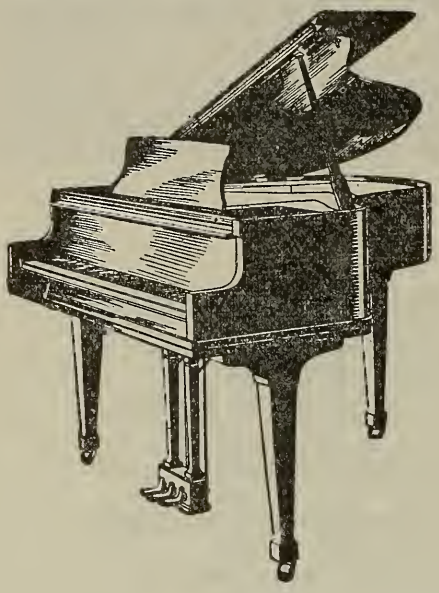
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TUESDAY EVENING, JANUARY 16

AT 8.15

SIR HENRY WOOD Conducting

PROGRAMME

Purcell Suite (Arranged for Orchestra by Sir Henry Wood)

Beethoven Rondino (For eight wind instruments)
Mozart Andante from Cassation No. 1 for Strings

Elgar "Enigma" Variations on an Original Theme, Op. 36

Theme: Andante.

Variations.

I. "C. A. E." L'istesso tempo.
II. "H. D. S.—P." Allegro.
III. "R. B. T." Allegretto.
IV. "W. M. B." Allegro di molto.
V. "R. P. A." Moderato.
VI. "Ysobel" Andantino.
VII. "Troyte" Presto.
VIII. "W. N." Allegretto.
IX. "Nimrod" Moderato.
X. "Dorabella—Intermezzo." Allegro.
XI. "G. R. S." Allegro di molto.
XII. "B. G. N." Andante.
XIII. "X. X. X.—Romanza." Moderato.
XIV. "E. D. U.—Finale."

Strauss "Don Juan," Symphonic Poem

Lalo Norwegian Rhapsody

There will be an intermission of ten minutes after Elgar's Variations.

For the music on these programmes, visit the Music Department at the Providence Public Library

SIR HENRY WOOD

The history of musical performance in England during the last forty years is inseparably bound with the career as conductor of Sir Henry Joseph Wood. Born in London, March 3, 1870, he was taught music by his mother, became "deputy organist" when a boy of ten in St. Mary Aldermanbury, and subsequently in other churches of London. He aimed to become a composer, studied for six years at the Royal Academy of Music, and wrote music in small and large forms. From the time that he joined a touring opera company, at the age of nineteen, conducting has been his exclusive musical pursuit (excepting his experience as teacher of singing, which has led to his career as choral conductor). For several years he conducted much opera, from Gilbert and Sullivan to the Italian repertory, and "Eugen Onégin."

In 1895 he became connected with the then newly built Queen's Hall, an association which still continues. To the Promenade Concerts, which, from their first season found a large and immediate public, were added in 1897 a Saturday afternoon and a Sunday series of symphony concerts. According to the English recorders, these three series gave a new impetus to musical life in London. In both the symphony and the Promenade Concerts, Henry Wood gained a reputation through the years for the introduction in England of much new music, from various countries. H. C. Colles, in his article for Grove's Dictionary, says of Wood's first wife, the singer, Olga Ouroussov: "She had been his pupil and became to a certain extent his teacher, for he owed much to her accomplishment

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and fine taste. She was no doubt partly responsible for the direction of Wood's attention to the great wealth of Russian orchestral music which was still practically unknown in England in the nineties." Rosa Newmarch, in her monograph "Henry J. Wood," published as long ago as 1904, takes exception to the point of view as perhaps "reasoning backwards." It may well have been the conductor's musical inclinations and his type which found him a Russian wife. In any case, Sir Henry Wood was, and is, no narrow specialist. He has deeply probed each musical nationality, including his own, and brought forward many young virtuosos at his concerts.

It was in 1911 (after his first wife's death) that he was knighted. To this day, Sir Henry Wood maintains his reputation as a courageous exponent of new music. He has on many occasions invited composers of Europe (such as Strauss, Debussy, Reger, Scriabin, Schönberg) to lead their own music at Queen's Hall. He has conducted at various festivals in European capitals. He visited this country in 1904, and again in 1925 to conduct at the Hollywood Bowl.

Choral conducting has been an important and an enduring part of Sir Henry Wood's activities. In the first years of this century he became conductor of the choral festivals in Birmingham, Sheffield, Wolverhampton, Norwich, and some of these he still leads.

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HENRY PURCELL

(Born in London, 1658 (or 1659); died in London, November 21, 1695)

Sir Henry Wood and other English musicians have arranged the music of the pre-orchestral Henry Purcell for modern performance. (A Trumpet Voluntary of Purcell, in Wood's arrangement, was performed at these concerts December 24, 1925.) A certain wistful charm in the songs and operatic airs of this fragile composer, who died in his thirties, has for many years kept his name in high regard. The esteem has been manifest in his own country in various Purcell commemorations in the last century—also in the Purcell Club (1836–63), The Purcell Operatic Society, the Purcell Society (founded 1876), organizations for the furtherance of Purcell performances. His opera, "Dido and Æneas," has been revived by the Society of Friends of Music, in New York.

There is a very extensive literature on the genius of Purcell—Grove gives sixteen pages to him. A favorite topic is the influence of his music upon Handel, who came to England fifteen years after his death, then himself a young man of twenty-five. One of the finest characterizations of this "most important" of English composers has come not from an Englishman, but from Romain Rolland, who wrote of Purcell in his book on Handel:

"In his short life he had produced a considerable amount of work: operas, cantatas, religious music, and instrumental pieces. He was a cultured genius, and intimately acquainted with Lully, Carissimi, and the Italian sonatas, at the same time very English, possessing the gift of spontaneous melody, and never losing contact with the spirit of the British race. His art was full of grace and delicacy, much more aristocratic than that of Lully. He is the Van Dyck of music. Everything of his is of extreme elegance, refinement, ease, slightly *exsangué*. His art is natural: always steeped in the country life which is indeed the source of English inspiration. There are

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no operas of the seventeenth century where one finds fresher melodies which are more inspired and yet of a popular character. This charming artist was delicate, of a weak constitution, somewhat feminine in character, feeble, and of little stamina. His poetic languor was his strongest appeal, and at the same time his weak point; he was prevented from following his artistic progress with the tenacity of a Handel. Most of his works lack finish. He never tried to break down the final barriers which separated him from perfection.* His musical compositions are sketches of genius with strange weaknesses. He produced many hastily finished operas with singular awkwardnesses in the manner of treating the instruments and the voice—ill-fitting cadences, monotonous rhythms, a spoilt harmonic tissue, and, finally, in his larger pieces and those of grander scale, there is a lack of breath, a sort of physical exhaustion, which prevents him reaching the end of his superb ideas. But it is necessary to take him for what he is, one of the most poetic figures in music—smiling, yet a little elegiac—a miniature Mozart eternally convalescent. Nothing vulgar, nothing brutal, ever enters his music. Captivating melodies, coming straight from the heart, where the purest of English souls mirrors itself. Full of delicate harmonies, of caressing dissonances, a taste for the clashing of sevenths and seconds, of incessant poising between the major and minor, and with delicate and varied nuances of a pale tint, vague and slightly blurred, like the springtime sun piercing through a light mist. . . .

Like so many fine musicians of that time, he has been swallowed up in Handel, just as a stream of water loses itself in a river. But there was nevertheless in this little spring a poetry peculiar to England, which the entire work of Handel has not—nor can have."

J. N. B.

*H. C. Colles claims a significant exception in "Dido and Æneas": "The more it is studied, the more confidently can we assert its flawlessness as one of the masterpieces of music drama, and the only English one."

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Rondino (for eight wind instruments) . Ludwig van Beethoven

(Born at Bonn. December 16 (?), 1770; died at Vienna, March 26, 1827)

This little rondino was published by Diabelli in 1829, presumably from the manuscripts found at Beethoven's death. The wind octet, also posthumous, was written for the same combination of instruments (two oboes, two clarinets, two horns, and two bassoons). The date of the two pieces is not precisely established, and although the quality of the octet at least would tempt some to place it at a later period, the proximity of the sketches with sketches for the song. "Feuerfarbe," seem definitely to identify it with 1792, the last year of Beethoven's life at Bonn.*

There is another reason pointing to these works as the product of the twenty-two-year-old Beethoven. The Elector at Bonn was at that time in the habit of having "dinner-music" in just such a combination. Beethoven, when he settled in Vienna, seems to have had neither the occasion nor the inclination to compose for a group of eight.

The Rondino sets forth its themes in such a way as to utilize the qualities of each instrument by turn. Again, before the coda, each is given displayful passage work. J. N. B.

Andante from the Cassation No. 1 for Strings (Koechel No. 62) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart, aged fourteen, touring Italy with his father, ears and eyes very much open to the sounds and sights of that musical country, wrote gaily to his sister from Bologna on August 4, 1770: "I can't possibly write better, for my pen is only fit to write music and not a letter. My violin has been newly strung, and I play every day. I only mention this because mamma wished to know whether I still played the violin. I have had the honor to go at least six times

*D'Indy lists the Rondino as of 1790.



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by myself into the churches to attend their splendid ceremonies. In the meantime I have composed four Italian symphonies (overtures), besides five or six arias, and also a motet. . . . I have begun various cassations (a kind of *divertimento*), so I have thus responded to your desire. I don't think the piece in question can be one of mine, for who would venture to publish as his own composition what is, in reality, written by the son of the Capellmeister, and whose mother and sister are in the same town? Addio—farewell! My sole recreations consists in dancing English hornpipes and cutting capers. Italy is a land of sleep; I am always drowsy here. Addio—good-bye!"

The three cassations here referred to are numbered 62, 63, and 99 in the Koechel catalogue. The second and third are for strings, oboes, and horns.

Cassation (Italian: *Cassazione*), a cancellation or annulment, is in music connected with the idea of a "farewell." The cassation was in the eighteenth century closely allied with the serenade, divertimento, or *abendmusik*—for a small group of instruments, intended to be played in the open air.

There have come down to us from Mozart's pen, twelve serenades and eighteen "divertimenti." J. N. B.

Variations on an Original Theme, Op. 36 . . Edward Elgar

(Born at Broadheath, near Worcester, England, June 2, 1857)

These Variations, composed at Malvern in 1899, were first performed at one of Hans Richter's concerts in London, June 19, 1899. Mr. Felix Borowski, the excellent editor of the Chicago Orchestra's Programme Books, says: "Richter had never met the English composer when, in Vienna, he received the score of the Variations from his agent in the British capital; but the conductor determined to exploit a work which appeared to him to possess qualities of strength and skill that had not been made evident in many English compositions. 'The "Enigma Variations," ' wrote Robert J. Buckley, 'toured



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by Richter's band, set the seal on Elgar's reputation. Richter did for Elgar what he had done for Wagner thirty years before.' "

The score, which includes a theme and fourteen variations, is dedicated by the composer to his "friends pictured within." Elgar himself said: "It is true that I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly. The Variations should stand simply as a 'piece' of music. The Enigma* I will not explain—its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played. . . . So the principal Theme never appears, even as in some late dramas.—*e.g.,* Maeterlinck's 'L'Intruse' and 'Les Sept Princesses': the chief character is never on the stage."†

Elgar's work is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, triangle, cymbals, organ (*ad lib.*), and strings. When the score was published in 1899, it bore this dedication: "To My Friends Pictured Within."

Theme

The theme, or the "Enigma," is an Andante, G minor, 4-4, of a melancholy nature, with a halting and sighing melody. A few measures of musical notation would show more clearly the nature of the following Variations than any verbal description, however graphic.

Elgar wrote to the late August Johannes Jaeger‡ that he had composed thirteen variations, but, yielding to superstition, he had called the finale the fourteenth.

*Verdi wrote four wondrously beautiful "Ave Marias," harmonizations of a "Scala Enigmatica," for four voices, in 1898.

†The non-appearance of the wanton and baleful girl of Arles in Alphonse Daudet's "L'Arlésienne" is a still more striking instance. In Werfel's drama, "Juarez and Maximilian," Juarez does not appear.

‡Jaeger, musical adviser to the firm of Novello & Co., London, died of consumption, in London, in December, 1909.

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I. "C. A. E." L' istesso tempo, G minor, 4-4. The initials are Lady Elgar's.* The theme, changed in rhythm, is given to the second violins and violas tremolo; flute and clarinet in octaves. The close, *ppp,* is in G major.

II. "H. D. S.-P." Allegro, G minor, 3-8. The theme finally appears in the violoncellos and basses under a staccato figure for wood-wind, later violins.

III. "R. B. T." Allegretto, G major, 3-8. Fragments of the theme are played by oboe and violins (pizzicato) against a counter-theme for wood-wind.

IV. "W. M. B." A spirited, vigorous variation. Allegro di molto, G minor-major 3-4. Strings, wood-wind, and horns proclaim the theme. The last measures call for the full strength of the orchestra.

V. "R. P. A." Moderato, C minor, 12-8 (4-4). A counter-melody is developed against the theme (bassoons, violoncellos, and double-basses), first above the theme and then below it.

VI. "Ysobel."† Andantino, C major, 3-2. A lyrical movement,

*"Sir Edward Elgar married, in 1889, Alice, the daughter of the late Major General Sir Henry Gee Roberts, K.C.B. Lady Elgar is not only a musician of keen discernment, but she has written the texts of a number of her husband's songs."—FELIX BOROWSKI.

†"One might impose upon it as motto the Meredithian line, 'Here she comes with a romantic tale on her eyelashes.' "—LAWRENCE GILMAN.



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with a cantilena for solo viola, while gentle phrases are given to the wood-wind and horns.

VII. "Troyte." Presto, C major, 4-4. Wood-wind and violins have a bold figure over a *basso ostinato* for violoncellos, double-basses, kettledrums. This figure, changed, is afterwards given to the basses.

VIII. "W. N." Allegretto, G major, 6-8. Clarinets vary the theme.

IX. "Nimrod." Moderato, E-flat major, 3-4. This and the next variations are in strong contrast to each other and to those that precede. "Nimrod" is a tribute to Elgar's friend Jaeger. Elgar's Variations were performed at a memorial concert to Jaeger in London on January 24, 1910. Hans Richter conducted. (At this concert Muriel Foster sang three new songs with orchestral accompaniment by Elgar: "Was it some golden star?" "Oh, soft was the song," and "Twilight," part of a cycle not then completed.) Elgar wrote this note for the programme: "The Variations are not all 'portraits.' . . . Something ardent and mercurial, in addition to the slow movement (No. 9) would have been needful to portray the character and temperament of A. A. Jaeger. The variation is a record of a long summer evening talk, when my friend grew nobly eloquent (as only he could) on the grandeur of Beethoven, and especially of his slow movements." The strings (2d violins, violas, and violoncellos divided) sing the theme, *ppp*. Later the wood-wind and brass enlarge it.

X. "Dorabella—Intermezzo." Allegretto, G major, 3-4, a sparkling, joyous variation, scored lightly for muted strings and wood-wind; a horn is heard in one measure, and there are a few strokes on the kettledrums.

XI. "G. R. S." Allegro di molto, G minor, 2-2. An English reviewer says of this variation: "The furious pedalling in the basses seems to confirm our suspicion that this is the 'picture' of a well-known Cathedral organist." This organist is probably Dr. George Roberton Sinclair,* a friend and neighbor of Elgar at Hereford.

*Sinclair, born at Croyden, England, on October 28, 1863, died suddenly at Birmingham on February 7, 1917, shortly after he had conducted there a rehearsal of Verdi's "Requiem." Having studied, at the age of eight, with Sir Robert Stewart (Royal Irish Academy of Music), he became a pupil of Ouseley at St. Michael's College, Tenbury. Sinclair was assistant organist at Gloucester Cathedral in 1879: he was organist of Truro Cathedral when he was seventeen. In 1889 he became organist of Hereford Cathedral. He conducted the Three Choirs (Hereford, Gloucester, and Worcester) Festivals from 1891 to 1906. The Archbishop of Canterbury conferred the degree Mus. Doc. *H.C.* on him in 1889.

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XII. "B. G. N." Andante, G minor, 4-4. A song for violoncellos in which violas join later with first violins for the climax.

XIII. "X. X. X.—Romanza." Moderato, G major, 3-4. The story is that "X. X. X." was at sea when Elgar wrote this variation. We quote from Mr. Daniel Gregory Mason's essay on Elgar: "Violas in a quietly undulating rhythm suggest the ocean expanse; an almost inaudible tremor of the drum gives the throb of the engines; a quotation from Mendelssohn's 'Calm Sea and Prosperous Voyage' (clarinet) completes the story. Yet 'story' it is not—and there is the subtlety of it. Dim sea and dreamlike steamer are only accessories, after all. The thought of the distant friend, the human soul there, is what quietly disengages itself as the essence of the music." Ernest Newman speaks of the "curious drum roll, like the faint throb of the engines of a big liner."

XIV. "E. D. U.—Finale." Allegro, G major, with an Introduction. There are various modifications of tempo; the final section is a presto. The organ part was added after the first performance. "The Finale is an elaborate movement, starting *pp,* but soon developing strength and brilliancy in a richly scored marchlike strain, with which anon the *ritmo di tre* of Variation IX, 'Nimrod' (but in augmentation), is combined in a grandiose and triumphant passage, which virtually forms the climax of the work." There is also a reminiscence of the opening strain of Variation I, *ppp.*

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"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie van Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liège has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.

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of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

* * *

Strauss's hero is Lenau's, in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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Rhapsody in A major for Orchestra Edouard Lalo

(Born at Lille on January 27, 1823; died at Paris on April 22, 1892)

Lalo, encouraged by the success of his Symphonie Espagnole for violin and orchestra, produced at a Châtelet concert in Paris in 1874, composed a Fantaisie Norvégienne for violin and orchestra which was performed, with Pablo de Sarasate as violinist, with great success in Germany.

This Fantaisie Norvégienne, in reality a Suite, consisted of three movements: an Allegretto, an Andante and an Allegro followed by a Presto. It met with so great favor that Lalo conceived the idea of transforming it into a purely orchestral work. He retained the first movement and then added a new movement, a Presto, which contained, as an episode, a theme taken from the Andante of the Fantaisie. The Rhapsody, then entitled Fantaisie Norvégienne, was performed for the first time at a concert of the Société Nationale in Paris, April 20, 1879. It was performed at one of Colonne's concerts at the Châtelet, Paris, October 26, 1879.

The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, on December 22, 1888.

The Rhapsody, dedicated to Edouard Colonne, is scored for these instruments: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, ophicleide (bass tuba), kettledrums, bass drum, tambourine, triangle, harp and strings.

The Rhapsody is divided into two parts. The first begins, Andantino, A major, 6-8, with thematic material exposed chiefly by the strings leading into the main body of the section, Allegretto, A major, 2-4. The chief theme is given to the clarinets, then taken up by the first violins, with pizzicato accompaniment for the strings and chords for the harp.

The subject of the second part, Presto, D minor, 3-4, is loudly announced by the trumpets, with the end of each phrase punctuated by two full orchestral chords. This motif is a Scandinavian dance tune which Grieg employed in the first number of "Aus dem Volksleben," a set of pianoforte pieces. A broader theme is on the G-string of the violins with horns. Note also the gay subject for the flute in staccato triplets, also the subject for the flutes with pizzicato accompaniment in the strings, and a stroke of the triangle to mark the measures.

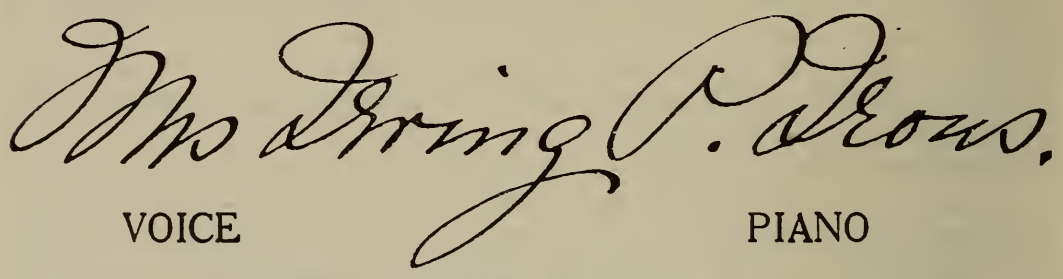
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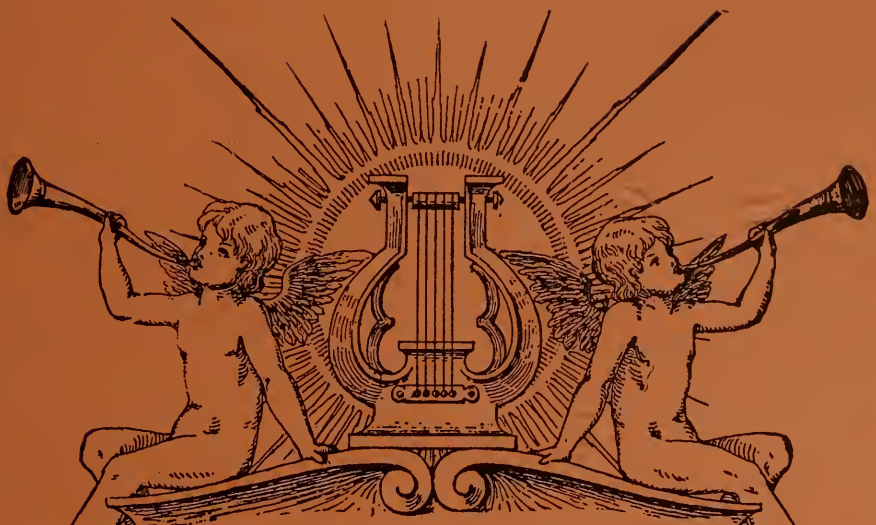
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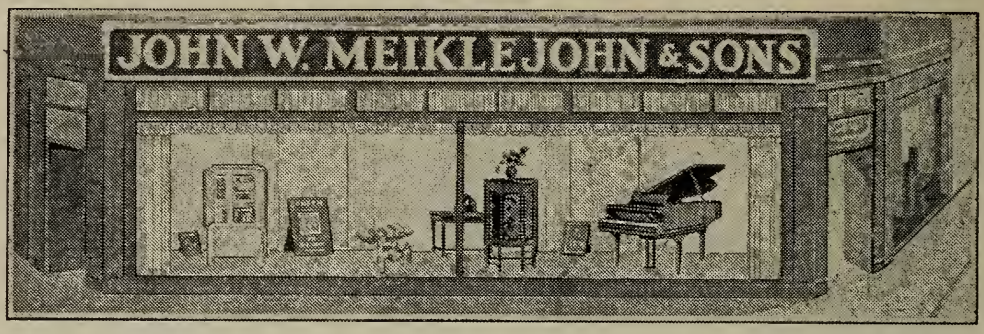
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Bach Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Sibelius . . Concerto for Violin and Orchestra in D minor, Op. 47

I. Allegro moderato.
II. Adagio di molto.
III. Allegro ma non tanto.

Brahms Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
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With the utmost fervor, Monseigneur, I subscribe myself,

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*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

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These concertos—"Concerts avec Plusieurs Instruments"—were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at Cöthen, by Prince Leopold's orchestra, reinforced by visiting players, before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with considerable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

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The first movement, in a somewhat different form, was used by Bach for the opening section—entitled a Sinfonia or Concerto—of his Whitsuntide cantata: "Ich liebe den Höchsten von ganzem Gemüthe," scored for two oboes, two horns, taille (oboe da caccia), three violins, three violas, three violoncellos, and continuo.*

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme: for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos (and double basses), until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on

*"At first sight it is a little startling to find that the merry opening movement is used again in the church cantata, No. 174. . . . Yet the incongruity would only be felt by those who, in the reign of Queen Victoria, made a hard and fast line between sacred and secular music."—J. A. Fuller-Maitland.

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their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4, "two big chords, forming what is known as a Phrygian cadence, and landing us for a moment in B major. Their purpose," thinks Fuller-Maitland, "clearly is to avoid the monotony of beginning the new movement in the same key as the old. We cannot but feel that these two chords are a poor substitute for the slow movement which, in the ordinary course of things, would have given the same relief; but even Bach may have felt the great difficulty of inventing a movement which would be a contrast to the two expressions of happiness without causing a feeling of incongruity."

To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.*

II. Allegro, G major, 12-8. The theme started by the violins in succession and close imitation, then developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

* * *

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. It was subsequently performed October 22, 1910, Mr. Fiedler conductor; May 2, 1914, Dr. Muck conductor; Dr. Koussevitzky conducted it May 1, 1925, January 28, 1927, December 6, 1929.

*At a concert of the Chicago Symphony Orchestra, the interpolated Adagio was the slow movement of Bach's concerto for violin in E major, which he himself arranged as a piano concerto, changing the key from E major to D major. The Adagio in the violin concerto is in C-sharp minor; in the piano concerto in B minor. At the concert in Chicago, it was played in C minor.



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Mr. Richard Burgin was born in Warsaw on October 11, 1892. At the age of eight he studied with Lotto, later with Joachim in Berlin, and from the years 1908 to 1912 with Leopold Auer in Leningrad. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society on December 7, 1903. He came to New York in 1907 and spent a year and a half in this country, playing as soloist with Arnold Volpe's orchestra in Carnegie Hall in 1907, and in two recitals of his own in Mendelssohn Hall in the same year. He also played at the New York College of Music on April 3, 1908. In Eastern Europe he played, as soloist and in recitals, at Leningrad, Kiev, Moscow, Odessa, Copenhagen, and other cities. He has been concert-master and soloist of the Leningrad Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concert-master he had served, before he came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Fiedler and Nikisch, likewise as concert-master under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsingfors. He played Sibelius' Violin Concerto in Gothenburg, Stockholm, and Christiania under the supervision of the composer. At Stockholm and Christiania he was assistant teacher to Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet, which toured regularly from city to city, giving twelve recitals a season. In the fall of 1920 he became concert-master of the Boston Symphony Orchestra. In 1921 he organized with Messrs. Thillois, Fourel, and Bedetti the Richard Burgin String Quartet.*

*The Burgin String Quartet is now composed of Messrs. Burgin, Gundersen, Lefranc, and Bedetti.



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Concerto, D minor, for Violin and Orchestra, Op. 47

Jan Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland)

This concerto was published in 1905. It was played by Carl Halir at Berlin on October 19 of that year. The first performance in the United States was at a concert of the Philharmonic Society of New York on November 30, 1906, Maud Powell, violinist. She played it with the Theodore Thomas Orchestra in Chicago on January 25, 1907.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on April 20, 1907, Mme. Powell, violinist, Dr. Muck, conductor. She played it again in Boston with the Boston Symphony Orchestra on March 9, 1912. There was a performance in Boston at concerts of the Boston Symphony Orchestra on March 1, 1929, and February 28, 1930. Richard Burgin, violinist.

Mrs. Newmarch says in her sketch of Sibelius: "With the advance of years he (Sibelius) has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The Violin Concerto, Op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish critics consider it to be far more acceptable in its revised form. Sibelius's Violin Concerto, like that of Tchaikovsky, has been pronounced impossibly difficult; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky."*

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The tradi-

*Adolph Brodsky was the first to play Tchaikovsky's violin concerto (Philharmonic Concert, Vienna, December 4, 1881). The concerto was composed in 1878.



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tional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

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Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Mr. Gericke was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of this orchestra on December 23, 1886. The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria: Miss Florence May in her Life of Brahms says that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he (Brahms) found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden."

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." He was doubtful about its worth. He consulted his friends, and he and Ignaz Brüll played a pianoforte arrangement in the presence of several of them. He judged from their attitude that they did not like it and he was much depressed. There was a preliminary orchestral rehearsal at Meiningen in October, 1885, conducted by Hans von Bülow. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was

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repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks



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as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck notes the appearance of a passage from Brahms's song, "Auf dem Kirchofe," with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this, when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. There are hints in this symphony of music by Handel—"Brahms's

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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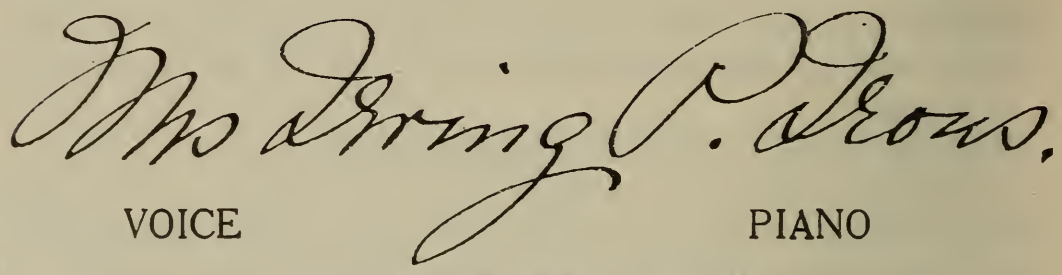
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favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony: "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona.* The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

*Ciacona (Chaconne is the name of an old dance, probably of Spanish origin. The dance was usually in 3–4 time, moderately slow. In many cases there was a set of variations on a ground bass. The chaconne resembles the passacaglia, though the latter was taken at a slower pace, and began as a rule on the third beat of the measure, while the chaconne began on the first. In the chaconne the theme was in the bass; in the passacaglia, the place of the theme was changeable. Couperin wrote a chacoune in 2–4 time.

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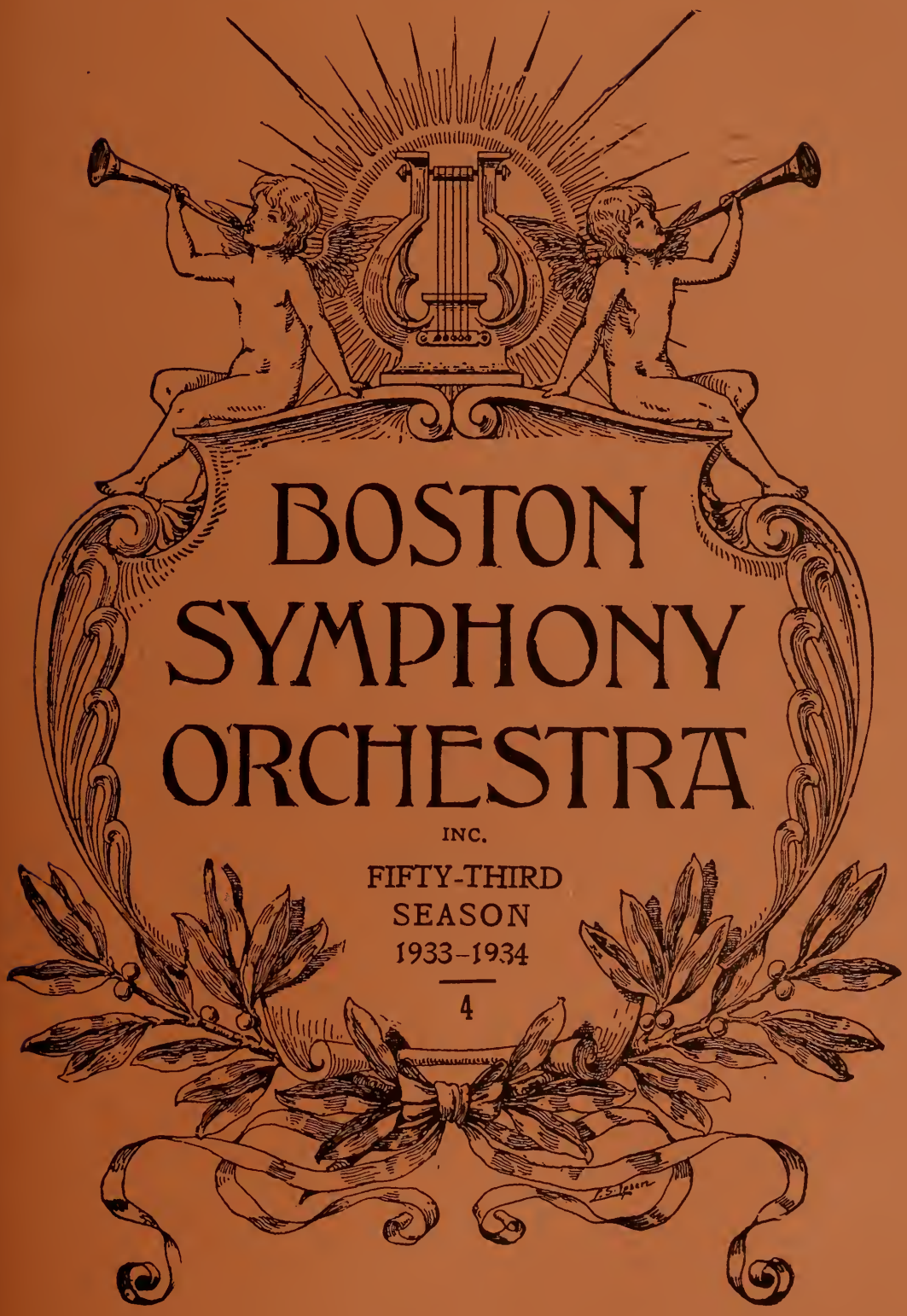
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
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AT 8.15

PROGRAMME

Handel . Concerto Grosso for String Orchestra, in B minor, No. 12
Largo—Allegro—Larghetto e piano—Largo—Allegro

Debussy "Prélude à l'Après-Midi d'un Faune,"
Eclogue by S. Mallarmé

Ravel . . . Orchestral Fragments from "Daphnis et Chloé"
(Second Suite)
Lever du Jour — Pantomime — Danse Générale.

Tchaikovsky Symphony No. 5, in E minor, Op. 64

I. Andante; Allegro con anima.
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The first performance of this concerto in Boston was at a concert of the Boston Symphony Orchestra on February 28, 1885, when Messrs. Listemann, Loeffler and Giese, played the solo instruments.

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Custom decreed during the earlier years that the *concertino,* or group of solo instruments in a *concerto grosso,* should be of two violins and a violoncello.*

In the *concerto grosso* an orchestra dialogued with a principal instrument. The name *violino di grosso* or *di ripieno* was given to the instruments of the orchestra to distinguish one of them from the principal violin, or the *violino di concertino.*

* * *

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the stringed instruments.

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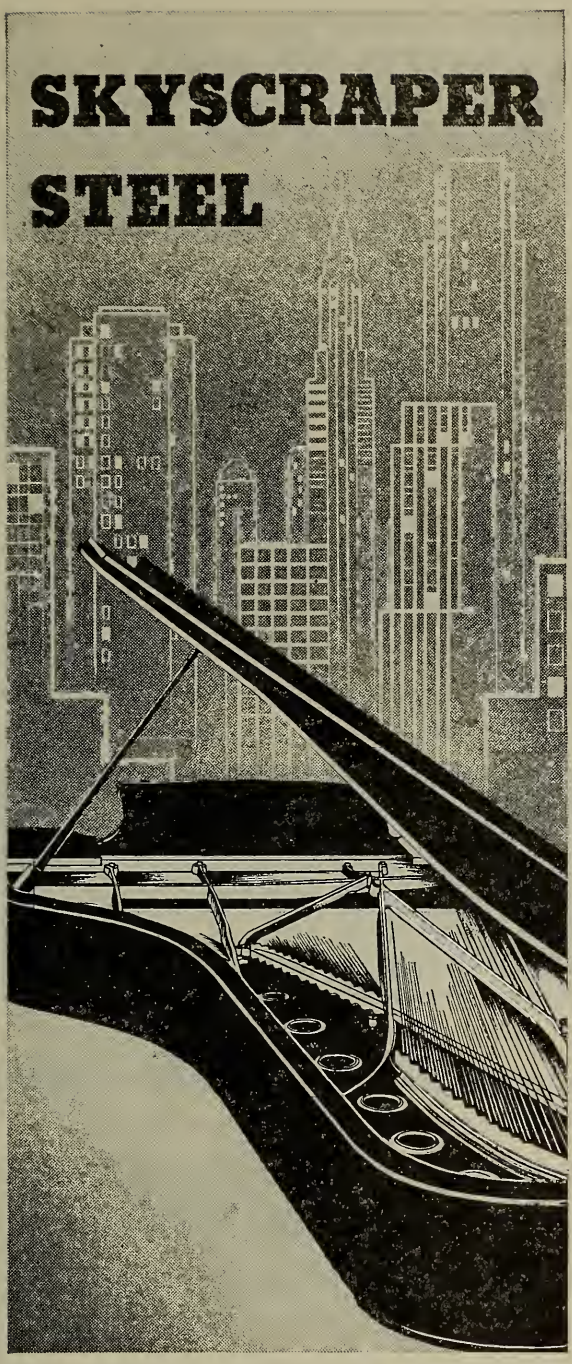
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Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the

*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting the house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room. After Handel's death his valet rented the house and used Handel's name to attract lodgers. Sydney Smith lived in this house in 1835. The Street is now "Brook Street, Grosvenor Square."

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Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738, —also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form *concerto grosso,* which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo) and the chorus of instruments, *concerto grosso,* believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by

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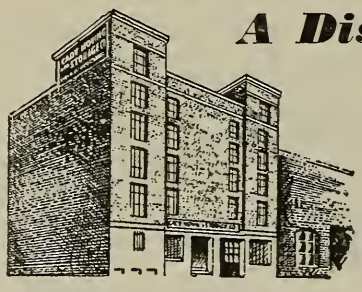
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Scipio Bargaglia (Venice, 1587); that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)," completed in 1892, was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. According to Charles Koechlin, there had been insufficient rehearsal, so the performance left much to be desired, and the acoustics of the Salle d'Harcourt were unfavorable. When the second performance took place at a Colonne concert, a critic wrote: "This composer seems to dread banality." "And yet," says Koechlin, "the charm of this music is so simple, so melodic. But every *new* melody should be heard several times. Besides, even the construction—a supple melodic line that is expanded—could be disconcerting. For certain writers about music, Debussy was a dangerous artist with a diabolical fascination: the worst possible ex-



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To Debussy is attributed a short "explanation of his Prelude, a very free illustration of Mallarmé's poem": the music evokes "the successive scenes in which the longings and the desires of the Faun pass in the heat of this afternoon."

Gosse gave this explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her



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cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstacy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

Madame Tamara Karsavina, in her "Theatre Street,"* a volume of her reminiscences, describes the first performance of the ballet in Paris, when it raised a "perfect riot of contending emotions. The audience clapped, yelled, hissed; across a barrier between two boxes a quarrel burst; over the hideous noise rose a loud, 'Silence, *laissez le spectacle s'achever.*' Diaghilev was standing at the back of the pit; his intervention restrained the frenzy of the public, the performance was allowed to go to the end. I was not taking part in the ballet and sat in the stalls that night. I could not see what had offended the public so much." Mme. Karsavina met Debussy when the ballet "Jeux"† was performed. "What Debussy had thought of the interpretation of his music I don't know. He was reported to have said *pourquoi?* but it might have been evil tongues who reported it. To me he did not comment on the production. He often invited me to sit by his side. Madame Debussy and his little daughter usually

*Published by E. P. Dutton & Co., N. Y., 1931.

†This "danced poem" was produced at the Théâtre des Champs-Elysées, Paris, on May 15, 1913. Mme. Karsavina took the part of the First Young Girl. The music in concert form was performed in Boston by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 2, 1920.—P. H.



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came with him. He was so gently courteous, so devoid of poise and consciousness of his importance, so sincere in his admiration for the straightforward charm of the romantic ballets, for which he praised me, that in spite of his forbidding brow, in spite of his being an unfamiliar celebrity, I enjoyed our brief talks. But it was *Qui, Maître, vous avez raison, Maître.* . . . I was talking to an Olympian."

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Thèâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

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concert of the Boston Symphony Orchestra on December 14, 1917 (Dr. Karl Muck, conductor). It was last performed on October 9, 1931.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918 (Henri Rabaud, conductor). Later performances: December 28, 1923; December 3, 1924.

* * *

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe.

* * *

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at Leningrad, November 6, 1893)

About the end of April, 1888, Tchaikovsky took possession of his country house at Frolovskoe, which had been made ready for him when he was at Paris and London, by his servant Alexis, Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would

*This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).



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List of Works Performed at these Concerts during the Season of 1933-1934

BACH		
	Brandenburg Concerto No. 3 in G major, for String Orchestra	III. March 13
BEETHOVEN		
	Symphony No. 3 in E-flat major, "Eroica," Op. 55	I. December 5
	Rondino (for eight wind instruments)	II. January 16
BRAHMS		
	Symphony in E minor, No. 4, Op. 98	III. March 13
DEBUSSY		
	"Prélude à l'Après-Midi d'un Faune" (Eclogue by S. Mallarmé)	IV. April 10
ELGAR		
	"Enigma" Variations on an Original Theme, Op. 36	II. January 16
HANDEL		
	Concerto Grosso for String Orchestra in B minor, No. 12	IV. April 10
LALO		
	Norwegian Rhapsody	II. January 16
MOUSSORGSKY		
	Prelude to the Opera, "Khovanstchina"	I. December 5
MOZART		
	Andante from Cassation No. 1 for Strings	II. January 16
PIERNÉ		
	Divertisements on a Pastoral Theme, Op. 49	I. December 5
PURCELL		
	Suite (Arranged for Orchestra by Sir Henry Wood)	II. January 16
RAVEL		
	Orchestral Fragments from "Daphnis et Chloé" (Second Suite)	IV. April 10
SIBELIUS		
	Concerto for Violin and Orchestra in D minor, Op. 47	III. March 13
	Soloist: RICHARD BURGIN	
STRAUSS		
	"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, Op. 28	I. December 5
	"Don Juan," Symphonic Poem	II. January 16
TCHAIKOVSKY		
	Symphony No. 5 in E minor. Op. 64	IV. April 10

Sir Henry Wood conducted the concert of January 16

never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.
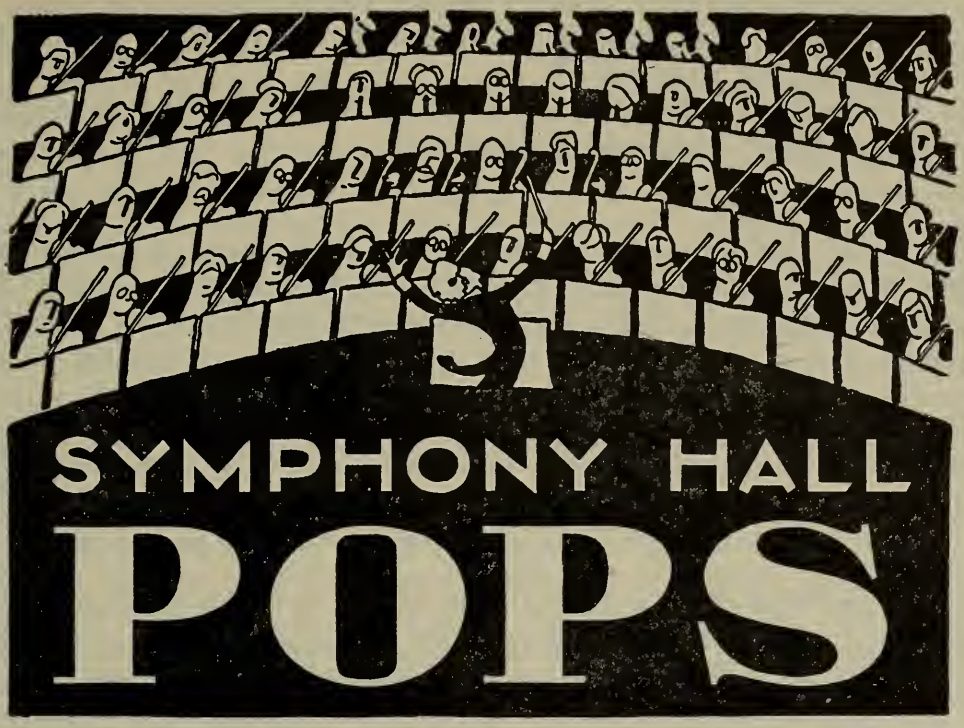
On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the in-

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jury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

* * *

The andante, E minor,† 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

†"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

Some find pleasure in characterizing Tchaikovsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and a waltz movement takes the place of the scherzo.

They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the tradition of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Memories, ou Essais sur la Musique" (Paris 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and twice repeats each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affected me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

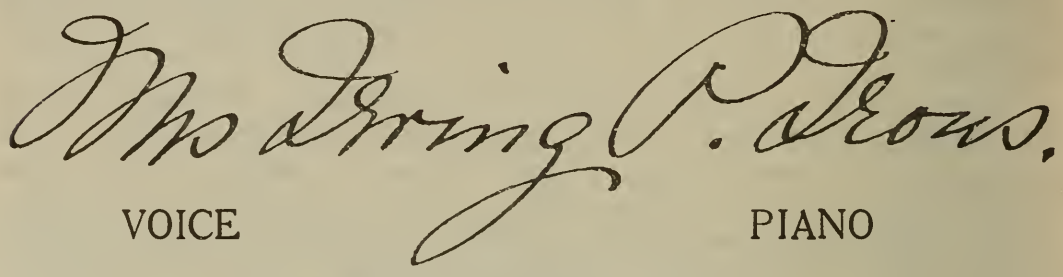
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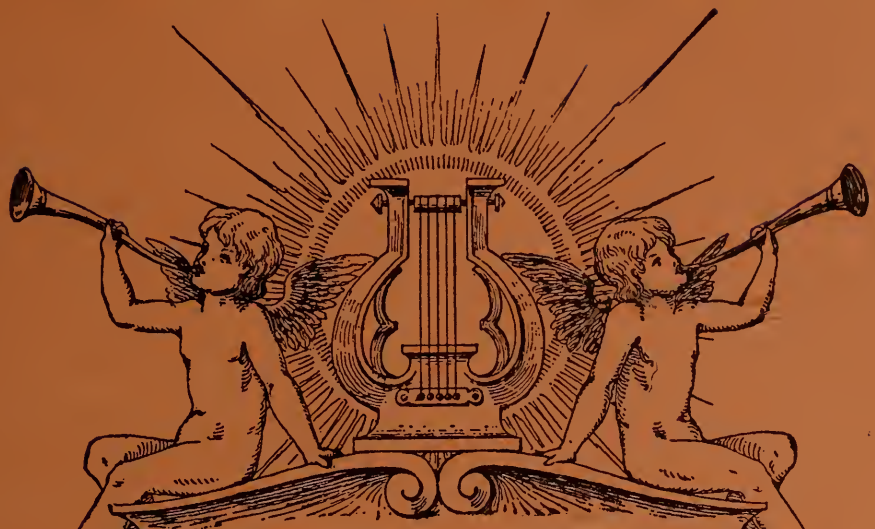
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FIFTY-THIRD SEASON 1933–1934

PROGRAMME



Dr. SERGE KOUSSEVITZKY

LYRIC THEATRE BALTIMORE

FIFTY-THIRD SEASON, 1933–1934

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

FIRST CONCERT

TUESDAY EVENING, NOVEMBER 14, at 8.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Burgin, R. — *Concert-master*
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Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Resnikoff, V.
Eisler, D.

Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.

Cherkassky, P.
Mayer, P.
Zung, M.
Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.

Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

Tuba.	Harps.	Timpani.	Percussion.
Adam, E.	Zighera, B.	Ritter, A.	Sternburg, S.
	Caughey, E.	Polster, M.	White, L.

Organ.	Piano.	Celesta.	Librarian.
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Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

TUESDAY EVENING, NOVEMBER 14

AT 8.30

PROGRAMME

Mozart . "Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)

I. Allegro.
II. Romanza.
III. Menuetto; Allegretto.
IV. Rondo: Allegro.

Moussorgsky Prelude to the Opera, "Khovanstchina"

Strauss . . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, Op. 28

Sibelius Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

There will be an intermission of ten minutes before the symphony

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Prelude to "Khovanstchina" . Modest Petrovich Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the Tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's

wife); Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovanski, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Rus-

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sian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera."

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera, "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by

*Riesemann gives this date. Some writers say 1885.

the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the

*There was a performance at Chicago on November 15, 1895.



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phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, —roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginery. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the

rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

* * *

There has long been a dispute as to whether Till Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke. Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly

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lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

SIBELIUS: Nationalist Composer of Finland

By Neville Cardus.

Sibelius is frequently called a "national" composer. It is a convenient classification, so long as we know exactly what it means, and how little it means to the essential genius of the man. There has been much loose talk in recent years about "nationalism" in music. A composer is not necessarily going to express the spirit of his country simply by exploiting a few folk tunes. As a fact, the most national music ever written contains scarcely a bar of folk music; I refer to *The Mastersingers,* which is German—*echt Deutsch*—through and through, yet, none the less, is in every bar original and personal Richard Wagner. Likewise with the Second Symphony of Elgar; it is as English as a Gloucestershire lane or a Three Choirs Festival, but no folk idioms are employed. True nationalism cuts deeper than an external trick or recipe of flavouring; with a great composer, a national colour or idiom is merely a matter of accent, probably quite unselfconscious. Goethe was a German in so far as he spoke German, but his appeal, the substance of his work, was universal. So with Sibelius. There is no mistaking the place, the very latitude, wherein his music has had birth. It obviously does not come from Vienna, Paris, or Leipzig. There is a certain remoteness of melodic cadence in Sibelius, a starkness of rhythm, and a lack of warm and comfortably sensuous colour: these characteristics

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announce that the composer lives far away from the high-road of European music; they announce also that he is an independent spirit, lonely, maybe, but not at all concerned about his loneliness, or even aware of it. Not since Beethoven has there been a composer of more than Sibelius's directness of statement and absolute indifference to the ordinary "civilized" reactions to music—reactions which are more or less quite sensuous and the result of habit, or vogue. People who bring to their enjoyment of music picturesque ideas, and associations of their own, can easily get the sense in a Sibelius symphony of a Finnish scene; the tremolo of the strings, the frail flickering wood-wind, the absence of high lights—here are hints of a habitation where the sun is not too friendly, where mists hide the landscape, and where life has no use for the glass of fashion. There is no harm in approaching Sibelius this way. The man must be seen and *felt* in his homeland; his bardic strain and attitude must be understood—but at the same time, they must be taken for granted, taken in our æsthetic stride, so to say, as we attend to the things that Sibelius is saying to us as he, a Finn in a Finnish setting, speaks the universal language of music—speaks it, as every composer has done and must do, with the accent of his particular race. The local colour in Sibelius, the "Finlandia" tang and texture, are secondary attributes in the style of the composer; what really matters is the internal psychology and the highly individual means of expression which lie below the "nationalist" surface.

William James once divided human nature into two classes: the tough and the tender-minded. Sibelius belongs to the tough thinkers. That is to say, he cares little for the cosy amenities of the drawing-

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room of men and women. And he certainly does not woo the impressionable senses. He even lacks manners, urbanity. He comes into the cultivated company of art in his everyday clothes, and disregards etiquette. Do not mistake me; I am not saying that Sibelius is a kind of musical savage; he is, indeed, the subtlest thinker of all modern composers. But his culture is not conscious of class; he is neither an aristocrat nor a democrat. He is what he is—and speaks his mind. Within the scope of an austere strength of direction, he reveals himself a full man, with head and heart, sinew and sensibility, power and sudden meltings into tenderness. But always is he a man living alone and by himself. There are no women in the music of Sibelius. Like Beethoven, he seldoms makes a ballad to a mistress's eyebrow. The world of a Sibelius symphony is curiously uninhabited, a world prior to the small and transient drama of human love and hate and hope and despair. If these properties of emotion come into Sibelius's music at all, they are as though abstracted from individual experience; the emotions are there, but not the usual sense of the ego participating in them. Sibelius deals with the basic material of human feeling and consciousness; not with this man's or that woman's brief and possibly irrelevant wallowings in it. His music is timeless and sexless; for this reason, it may turn out to be the most overwhelmingly universal in its appeal of all the music of our time, and of any since the first movement of the Ninth Symphony of Beethoven. Sibelius may be said to have kinship with the Beethoven of the Ninth Symphony and the late quartets. But, unlike Beethoven, Sibelius is never didactic. The universe of his symphonies is unpeopled; no need, then, to point out sermons in stones or books in the running brooks of the Finnish scene. The great thing in Sibelius's music is the impersonal emotion—and the personal art.

Reprinted from the British Broadcasting Corporation programme, London, October 28, 1931.

Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

LYRIC THEATRE

WEDNESDAY EVENING, JANUARY 31, at 8.30

SECOND CONCERT

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums, double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld [New York, 1920]).

* * *

Mr. Cecil Gray finds in the Second Symphony a great advance over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the ninteenth century, the Second strikes out a new path altogether. The First is a con-

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clusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion of sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

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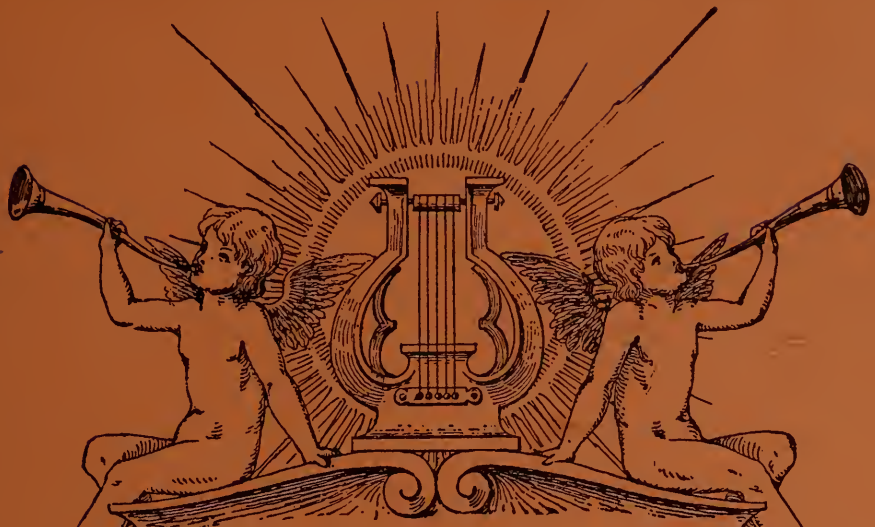
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Wednesday Evening, January 31, 1934, at 8.30



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INC.

FIFTY-THIRD SEASON 1933–1934

PROGRAMME



Dr. SERGE KOUSSEVITZKY

LYRIC THEATRE BALTIMORE

FIFTY-THIRD SEASON, 1933–1934

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

SECOND CONCERT

WEDNESDAY EVENING, JANUARY 31, at 8.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
AND JOHN N. BURK

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Boston Symphony Orchestra

Fifty-third Season, 1933-1934

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, **R.**	Elcus, G.	Lauga, N.	Sauvlet, H.	Resnikoff, V.
Concert-master	Gundersen, R.	Kassman, N.	Cherkassky, P.	Eisler, D.
Theodorowicz, J.				
Tapley, R.	Mariotti, V.	Fedorovsky, P.	Knudson, C.	
Leibovici, J.	Pinfield, C.	Leveen, P.		
Hansen, E.	Zung, M.	Del Sordo, R.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Bryant, M.	Fiedler, B.	
Zide, L.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.		Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
	Avierino, N.	Deane, C.	
	Gerhardt, S.	Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

Tuba.	Harps.	Timpani.	Percussion.
Adam, E.	Zighera, B.	Ritter, A.	Sternburg, S.
	Caughey, E.	Polster, M.	White, L.

Organ.	Piano.	Celesta.	Librarian.
Snow, A.	Sanromá, J.	Fiedler, A.	Rogers, L. J.

Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

SECOND CONCERT

WEDNESDAY EVENING, JANUARY 31

AT 8.30

PROGRAMME

Schönberg . "Verklärte Nacht" ("Radiant Night"), String Sextet, Op. 4, Arranged for String Orchestra

Hill Concertino for Piano and Orchestra, Op. 36

Rimsky-Korsakov . . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces against a rock surmounted by a Bronze Warrior. Conclusion.

SOLOIST

JESÚS MARÍA SANROMÁ

STEINWAY PIANO

There will be an intermission of ten minutes after the Concertino

VERKLÄRTE NACHT ("RADIANT NIGHT"), OP. 4 (STRING SEXTET, ARRANGED FOR STRING ORCHESTRA) . . ARNOLD SCHÖNBERG

(Born at Vienna, September 13, 1874; now living in Brookline, Mass.)

In his twenty-fifth year, Schönberg wrote what has been accounted his first considerable and enduring work. *Verklärte Nacht* was composed in the space of three weeks, in September, 1899, when Schönberg was staying at Payerbach with Zemlinsky, the only master to whom the self-made artist ever turned. Richard Dehmel's poem invited large treatment, more particularly from a young man saturated with Wagnerian emotionalism. But Schönberg had as yet attempted nothing larger than chamber music, and he saw fit at this time to express himself through the voices of six stringed instruments.

"As might be expected," writes Wellesz, "the setting of a programme to music, and especially in a youthful work full of the zest of life, has made the music of *Verklärte Nacht* something unusually dramatic; so much so that one could wish in many places for greater fulness and strength of tone. Hence, when this work is played in large halls, it is a good idea to increase the number of performers. This certainly reduces the intimate effect of certain passages, but on the other hand it gives to the whole a far greater intensity, bringing out more clearly the flight and *élan* of the composition." For the purposes of orchestral performance, the composer has added a double-bass part, and made some modifications of tonal balance. The music has been so played by many orchestras. It was performed at these concerts November 25, 1921, Pierre Monteux, conductor. *Verklärte Nacht* as chamber music was first made known to Boston by the Kneisel Quartet, March 16, 1915.

An excerpt from Richard Dehmel's poem, *Weib und die Welt,* is quoted in the score. The fragment has been freely translated by Arthur Fiedler:

Two mortals wander through a cold, desolate grove.
They gaze at the moon as it follows them.
The moon sails over lofty oaks,
No cloud dims the heaven's light
Towards which the black peaks extend.
A woman speaks:

I am with child, but not from thee;
I walk in sin beside thee;
I have committed a grave offense unto myself.
No longer did I believe in happiness;
And yet had I a strong desire
For life's fulfillment, for the joy of motherhood
And its cares; so I summoned courage—
Shudderingly I yielded
To the embraces of a strange man,
And I thought myself blessed for it.
Now life has revenged itself:
Thee—now thee have I met.

She staggers with heavy step.
She stares above; the moon follows on.
Her desolate outlook is dispelled by the moon's radiance.
A man speaks:

Let not the child thou bearest
Be burdensome to thy soul.
Oh, behold, how the universe is flooded with light!
Brilliance surrounds us;
Together we are borne along over the cold sea;
Yet a human warmth radiates
From thee unto me, from me unto thee.
It will transfigure the strange child,
You will bear it for me as my own;
You have enkindled a radiance in me;
You have made a child even of me.

He draws her to him.
Their breaths kiss.
Two mortals wander through the sublime, radiant night.

The following description of the score is a condensation of the analysis of Wellesz:

"The structure of *Verklärte Nacht,* in accordance with the poem, is made up of five sections, in which the first, third, and fifth are of more epic nature and so portray the deep feelings of the people wandering about in the cold moonlit night. The second contains the passionate plaint of the woman, the fourth the sustained answer of the man, which shows much depth and warmth of understanding. The introductory theme, which established the atmosphere of the whole work, rises to the highest positions in the violins and finally comes to an end with a poignant chord. A tender thought now appears, which, however, is not further developed; and on a short,

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gradually increasing crescendo the passionate plaint of the woman begins, full of remorse.

Ich trag' ein Kind und nicht von dir.
Ich geh' in Sünde neben dir.
Ich hab' mich schwer an mir vergangen.

"Notable is a tender dialogue between the 'cello and first violin, and later a long breathed and expressive *cantilena*. Then follows a section surging with passion, in which mysterious strains are interrupted by a wildly careering violin figure. It finally rises with increasing speed to a great fortissimo. "Now the third section begins, introduced by a recitative on the first violin, the motive of which, taken over later by the viola, leads to the recurrence of the original theme, this time fully harmonised and acquiring thereby an overwhelming force.

"After a few tender violin passages and the softest of chords in the highest positions, with which this picture of moonlit night closes, the fourth section begins with the comforting reply of the man:

Das Kind, das du empfangen hast,
Sei deiner Seele keiner Last.

"With a pathetic motive in the 'cellos, supported by full, clear harmonies, this section begins and proceeds to a magical picture which is intended to suggest the atmosphere:

O sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um alles her.

"After a considerable development, the tranquil grandeur of the recitative-like motive of the man dispells the restlessness, and there begins the final section of the work, which corresponds to the last section of the poem:

Er fasst sie um die starken Hüften,
Ihr Atem küsst sich in den Lüften,
Zwei Menschen gehn durch hohe, helle Nacht.

"Gradually the heights become clear and the thicket shining in the moonlight becomes visible. Now Nature is speaking; with the purest, subtlest touch the music now paints the picture of the thicket standing alone in the clear light. In a shimmering melody the happiness that the two people have found is reflected; then it dies away, and in the highest harmonics this tone-picture comes to an end." J. N. B.


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Jesús María Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, toured the country with Jacques Thibaud as his accompanist, and in 1926 became official pianist with the Boston Symphony Orchestra. Sanromá then went abroad, made an interpretative study of the piano with Artur Schnabel in Berlin and Alfred Cortot in Paris. He also gave recitals in Berlin, Paris, Madrid, and Barcelona. Besides recent recitals and appearances in festivals in America, he has appeared with the Boston Symphony Orchestra in the first performances here of Toch's Concerto, Stravinsky's Capriccio, and Ravel's Concerto.

Concertino for Piano and Orchestra, Op. 36

Edward Burlingame Hill

(Born at Cambridge, Mass., September 9, 1872; now living there)

We are indebted to the composer for the following note:

"The concertino was composed during July and August, 1931. Although in one movement, there are the usual three sections of a concerto. After a few measures of orchestral introduction, the piano announces the principal theme, whose development is shared between the solo instrument and orchestra. A transition leads not to a 'second theme' but to a brief slow movement. This is connected by a cadenza with the finale, a virtual rondo. The principal theme of the first section returns by way of coda. There is a family resemblance between the themes of the different sections, but there can scarcely be said to be a 'cyclical method' as applied by Franck and his pupils.

"The following instruments are used: three flutes (the third interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, and the usual strings, in addition to the solo piano. The score is dedicated to Jesús María Sanromá."

Mr. Hill's father was professor of chemistry at Harvard, and his grandfather was president of the University. Like them, he has been

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connected with Harvard College for a number of years, acting as chairman of the Division of Music. Of his works, the following have been played by this orchestra (the dates are first performances in Boston):

1916. March 24—"The Parting of Lancelot and Guinevere," Symphonic Poem.
1919. March 28—"Stevensoniana" (First Suite).
1920. October 29—"The Fall of the House of Usher," Poem.
1922. February 24—Waltzes for Orchestra.
1924. March 21—"Stevensoniana" (Second Suite).
1924. December 19—Scherzo for Two Pianos and Orchestra.
1927. April 1—"Lilacs," Poem for Orchestra.
1928. March 30—Symphony in B-flat major, No. 1.
1930. October 17—An Ode (Poem by Robert Hillyer).
1931. February 27—Symphony in C major, No. 2.
1933. March 10—Sinfonietta, in one movement.

He has also written a sonata for clarinet (or violin), and piano; Jazz Study for two pianos: "Nuns of the Perpetual Adoration," for women's voices and orchestra. J. N. B.

"Schéhérazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35. Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at Leningrad)

"Schéhérazade," with an "Easter Overture," was composed in the summer of 1881 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced at Leningrad in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Emil Paur on April 17, 1897. It was last performed at these concerts on November 6, 1931.



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The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a flyleaf of the score:—

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze‡ Warrior. Conclusion."

Rimsky-Korsakov has this to say about "Scheherazade" in "My Musical Life," translated into English by J. A. Joffe:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous

*Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrázad (Persian), "City-freer," was in the older version Scheherazade. Both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts, and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

‡This statue was of brass or yellow copper.—P. H.

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tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leitmotives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my 'Skazka' ('Fairy-tale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I.—'Prelude';

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No. II.—'Ballade'; No. III.—'Adagio';* No. IV.—'Finale'; but on the advice of Lyadow and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights"') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

*
* *

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar for there were three that knocked on that fateful night at the gate of the house of the three ladies of Baghdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities

*This movement is marked Andantino quasi allegretto in the score.

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guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide forevermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

*
* *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin; sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

I. The Sea and Sindbad's Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, proclaimed frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo. A modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that has been called the SHIP, at first for solo flute, then oboe, lastly, clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases. A solo violoncello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major. The SEA motive is sounded by full orchestra. The development is easily followed. There is an avoidance of contrapuntal use of thematic material. The style of the composer in this Suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. The Story of the Kalandar*-Prince.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the Scheherazade motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro moto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the Scheherazade motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gayly.

III. The Young Prince and the Young Princess.

Some think from a similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Baghdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot, the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo piu mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Baghdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fête in Baghdad. Allegro molte e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.

The trombones roar out the sea motive against the billowy wave motive in the strings, Allegro non troppe e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development of the sea and wave motives. The tales are told. Scheherazade, the narrator, who lives with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

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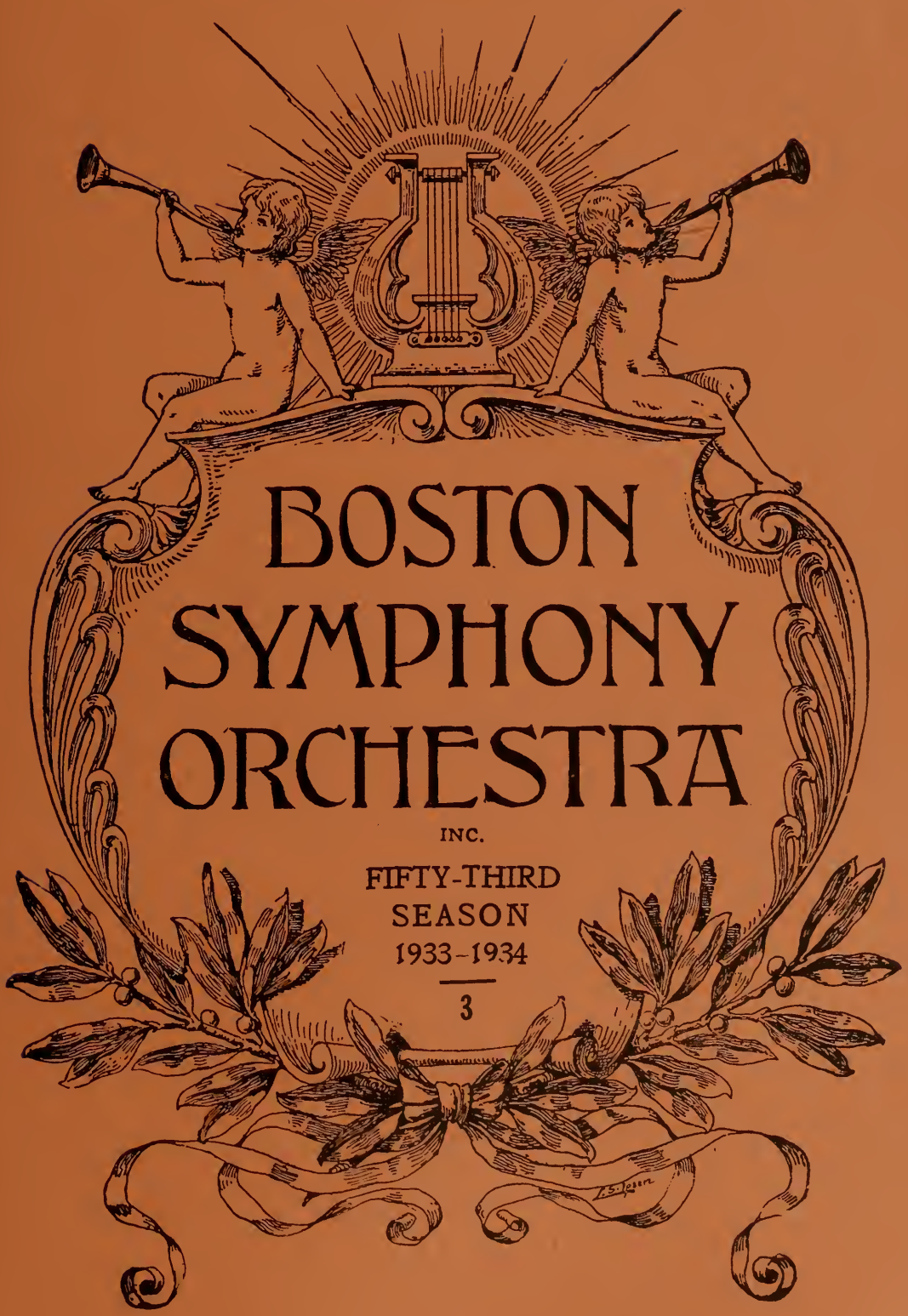
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FIFTY-THIRD SEASON, 1933-1934

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

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Dr. SERGE KOUSSEVITZKY, Conductor

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
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Bach Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Sibelius . . Concerto for Violin and Orchestra in D minor, Op. 47

I. Allegro moderato.
II. Adagio di molto.
III. Allegro ma non tanto.

Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

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There will be an intermission of ten minutes before the symphony

CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO JOHN SEBASTIAN BACH

(Born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750)

This composition is the third of the six Brandenburg Concertos. Completed on March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. This prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad, and as he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties. At any rate, he gave Bach a commission. It was on March 24, 1721, that Bach—possibly some one at the Court—wrote a dedication in French:

"A son altesse royale, Monseigneur Crétien Louis, Margraf de Brandenbourg, etc., etc., etc.
Monseigneur,

Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.

With the utmost fervor, Monseigneur, I subscribe myself,

Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

These concertos—"Concerts avec Plusieurs Instruments"—were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. F. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at Cöthen, by Prince Leopold's orchestra, reinforced by visiting players,

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before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with considerable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

* * *

The first movement, in a somewhat different form, was used by Bach for the opening section—entitled a Sinfonia or Concerto—of his Whitsuntide cantata: "Ich liebe den Höchsten von ganzem Gemüthe," scored for two oboes, two horns, taille (oboe da caccia), three violins, three violas, three violoncellos, and continuo.*

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos (and double basses), until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4, "two big chords, forming what is known as a Phrygian cadence, and landing us for a moment in B major. Their purpose," thinks Fuller-Maitland, "clearly is to avoid the monotony of beginning the new movement in the same key as the old. We cannot but feel that these two chords are a poor substitute for the slow movement which, in the ordinary course of things, would have given the same relief; but even Bach may have felt the great difficulty of inventing a movement which would be a contrast to the two expressions of happiness without causing a feeling of incongruity."

To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played

*"At first sight it is a little startling to find that the merry opening movement is used again in the church cantata, No. 174. . . . Yet the incongruity would only be felt by those who, in the reign of Queen Victoria, made a hard and fast line between sacred and secular music."—J. A. Fuller-Maitland.

at concerts of the Philharmonic Society of New York, February 13, 14, 1903.*

II. Allegro, G major, 12-8. The theme started by the violins in succession and close imitation, then developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

* * *

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. It was subsequently performed October 22, 1910, Mr. Fiedler conductor; May 2, 1914, Dr. Muck conductor; Dr. Koussevitzky conducted it May 1, 1925, January 28, 1927, December 6, 1929.

Mr. Richard Burgin was born in Warsaw on October 11, 1892. At the age of eight he studied with Lotto, later with Joachim in Berlin, and from the years 1908 to 1912 with Leopold Auer in Leningrad. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society on December 7, 1903. He came to New York in 1907 and spent a year and a half in this country, playing as soloist with Arnold Volpe's orchestra in Carnegie Hall in 1907, and in two recitals of his own in Mendelssohn Hall in the same year. He also played at the New York College of Music on April 3, 1908. In Eastern Europe he played, as soloist and in recitals, at Leningrad, Kiev, Moscow, Odessa, Copenhagen, and other cities. He has been concert-master and soloist of the Leningrad Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concert-master he had served, before he

*At a concert of the Chicago Symphony Orchestra, the interpolated Adagio was the slow movement of Bach's concerto for violin in E major, which he himself arranged as a piano concerto, changing the key from E major to D major. The Adagio in the violin concerto is in C-sharp minor; in the piano concerto in B minor. At the concert in Chicago, it was played in C minor.



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came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Fiedler and Nikisch, likewise as concert-master under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsingfors. He played Sibelius' Violin Concerto in Gothenburg, Stockholm, and Christiania under the supervision of the composer. At Stockholm and Christiania he was assistant teacher to Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet, which toured regularly from city to city, giving twelve recitals a season. In the fall of 1920 he became concert-master of the Boston Symphony Orchestra. In 1921 he organized with Messrs. Thillois, Fourel, and Bedetti the Richard Burgin String Quartet.*

Concerto, D minor, for Violin and Orchestra, Op. 47

Jan Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland)

This concerto was published in 1905. It was played by Carl Halir at Berlin on October 19 of that year. The first performance in the United States was at a concert of the Philharmonic Society of New York on November 30, 1906, Maud Powell, violinist. She played it with the Theodore Thomas Orchestra in Chicago on January 25, 1907.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on April 20, 1907, Mme. Powell, violinist, Dr. Muck, conductor. She played it again in Boston with the Boston Symphony Orchestra on March 9, 1912. There was a performance in Boston at concerts of the Boston Symphony Orchestra on March 1, 1929, and February 28, 1930. Richard Burgin, violinist.

Mrs. Newmarch says in her sketch of Sibelius: "With the advance of years he (Sibelius) has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The Violin Concerto, Op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish critics consider it to be far more acceptable in its revised form. Sibelius's Violin Concerto, like that of Tchaikovsky, has been pronounced

*The Burgin String Quartet is now composed of Messrs. Burgin, Gundersen, Lefranc, and Bedetti.

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impossibly difficult; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky."*

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

*Adolph Brodsky was the first to play Tchaikovsky's violin concerto (Philharmonic Concert, Vienna, December 4, 1881). The concerto was composed in 1878.

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ENTR'ACTE

PARALLELS IN MUSIC AND LITERATURE

By André Maurois

(*The Chesterian*—September–October, 1931)

I was sixteen when I went to a concert for the first time. This might seem strange, but I lived in a provincial town and orchestras hardly ever traveled in those days. It was during a holiday in Paris that a friend took me to the Concerts Lamoureux, and I fell at once under the spell.

I remember that, among other things, the Fifth Symphony, the Pastorale, and the Overture to Tannhäuser figured on the programme. I had already determined to be a writer, and Beethoven and Wagner made me realize what a work of art should be. Themes took shape, merged with each other, struggled against each other, and then became reconciled. At times, when a single instrument rang out, everything seemed delightfully clear, in the same way that the voice of a sage or of a loved friend gives meaning to life and to the world for a fleeting moment. Then a rush of sound would drown those melodious and transient thoughts as though a great tide would break over mankind, and I strove in vain to rescue the phrases I loved. At times, I could hear one of them calling desperately, as though far away, and in an impenetrable mist, but another wave would quickly cover it. The might of such a storm was so tragic and beautiful as to overwhelm and thrill me. Finally, the calm; and from the rushing waters of the *Venusberg,* the Pilgrim's theme emerged once again. With Beethoven, faith reasserted itself after a turmoil of doubt, and the storm of the Pastorale led up to rural peace, even as in the masterpieces of literature, those great works, ended in forgiveness, peace and silence.

I left the concert-hall in a state of rapture. Whether my appreciation of the music was technically correct I do not know, but I do know that my first contact with it brought more to me perhaps than my acquaintance with Tolstoi, Stendhal, and Balzac. It has never ceased to cause me greater and deeper emotion, and even now I find it difficult to think of literary works otherwise than in terms of music. I have endeavored elsewhere to show that a beautiful biography is built of themes that, conceived in adolescence by a resourceful, invisible, and whimsical composer, reappear from time to time during life, to be finally united when death comes, as the themes of the *Nibelungen* are recalled in the Funeral march of "The Dusk of the Gods."

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List of Works Performed at these Concerts during the Season of 1933-1934

BACH

Brandenburg Concerto No. 3 in G major, for String Orchestra — III. April 3

BRAHMS

Symphony No. 1 in C minor, Opus 68 — III. April 3

HILL

Concertino for Piano and Orchestra, Op. 36 — II. January 31
Soloist: JESÚS MARÍA SANROMÁ

MOUSSORGSKY

Prelude to the Opera, "Khovanstchina" — I. November 14

MOZART

"Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525) — I. November 14

RIMSKY-KORSAKOV

Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35 — II. January 31

SCHÖNBERG

"Verklärte Nacht" ("Radiant Night"), String Sextet, Op. 4, Arranged for String Orchestra — II. January 31

SIBELIUS

Symphony No. 2, in D major, Op. 43 — I. November 14
Concerto for Violin and Orchestra in D minor, Op. 47 — III. April 3
Soloist: RICHARD BURGIN

STRAUSS

"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, Op. 28 — I. November 14

Here I should like to explain more clearly what I understand by a parallelism of music and literature.

It seems to me that the main object of any art (and I follow here in the doctrines of my teacher, Alain) is to bring a human and intelligible order into the chaos of reality. That is why rhythm—the recurrence, at given intervals, of images or beats—plays such an important part in the fine arts. A steady rhythm calms the mind, just as a rhythmic caress puts a child to sleep or soothes pain. The complex symmetry of the arabesque, visual rhythm, eases sadness and anxiety, as does the monotonous wail of the Arab in the mosque.

The opposition of two great themes in a symphony, their fading away, their reappearance, their final blending, offer the listener an understandable conflict comparable to the scene in *Madame Bovary* when the passionate love-making of Rudolph alternates with the inane speeches of the rustic deputation, or again to the sway of the two great themes of *Eugénie Grandet:* love and money. The dwarfish moujik who, throughout *Anna Karenina,* is connected with the idea of the train, and who reappears just before Anna's death, is a musical theme, analogous to the little phrase of Vinteuil in the work of Marcel Proust or to the maddened monsters whose stampede crashes three times through the Andante of the Symphony in C minor.

Yet, though the object of all the arts, and particularly of music, is the creation of an intelligible universe, the world created must never be obvious in its simplicity. When the universe to which the artist has given life is too stiff and unyielding, too intellectual, it cannot take the place of reality in the mind of the reader, the hearer, or the spectator. The framework, a thin structure of timber and wire—shows through, as in dogmatic literature and academic music.

In a great poem, there is madness as well as rhythm. We must be able to foresee the sequence of a work of art, and yet it must have the element of surprise; our expectation must be at once frustrated and satiated, the solution brought by the artist to the conflict of

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the themes must be unexpected, yet logical—logical, above all, in its irrelevancy. A chaos dominated by a thought: of such is made a great symphony or a great novel. Therefore it is well that, in both, the turmoil of sounds or words should appear, at times, to overpower its own creator, and the lull that must follow will derive a greater beauty from it.

Thence, I believe, comes the craving of our intellectual, rhythm-wise epoch for more inaccessible harmonies, more hidden compositions. To such a need, a Marcel Proust in the realm of literature, or a Stravinsky in that of music, minister with marvelous and unerring skill.

Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who

said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he admitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.'"

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Manneheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Philharmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the predecessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms.

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This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

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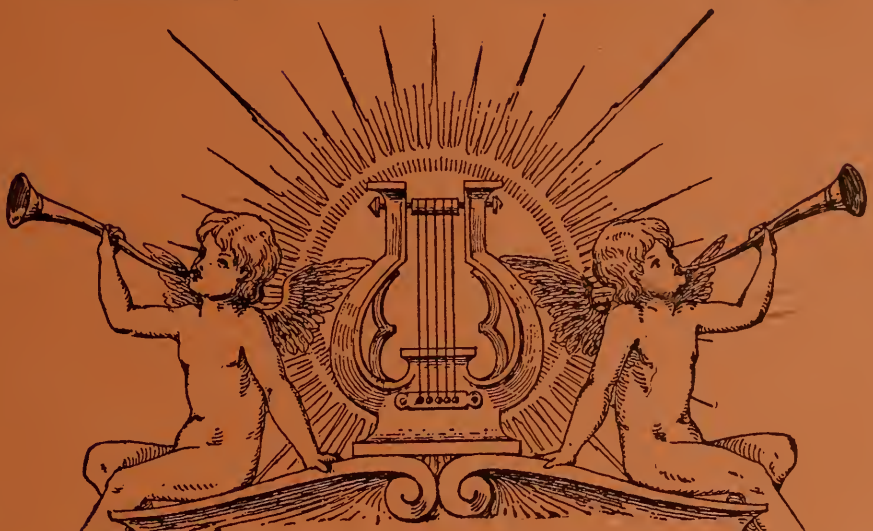
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Programme of the

FIRST CONCERT

WEDNESDAY AFTERNOON, NOVEMBER 15, at 4.40

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Dr. SERGE KOUSSEVITZKY, Conductor

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Burgin, R.	Elcus, G.	Lauga, N.	Sauvlet, H.	Resnikoff, V.
Concert-master	Gundersen, R.	Kassman, N.		Eisler, D.
Theodorowicz, J.				
Hansen, E.	Mariotti, V.	Fedorovsky, P.		Tapley, R.
Leibovici, J.	Pinfield, C.	Leveen, P.		
Cherkassky, P.	Zung, M.	Knudson, C.		Gorodetzky, L.
Mayer, P.	Diamond, S.	Zide, L.		Fiedler, B.
Bryant, M.	Beale, M.	Stonestreet, L.		Messina, S.
Murray, J.	Del Sordo, R.	Erkelens, H.		Seiniger, S.

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
	Fiedler, A.	Avierino, N.	Deane, C.
		Gerhardt, S.	Jacob, R.

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

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	Caughey, E.	Polster, M.	White, L.

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Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

WEDNESDAY AFTERNOON, NOVEMBER 15

AT 4.40

PROGRAMME

Pierné Divertisements on a Pastoral Theme, Op. 49

Moussorgsky Prelude to the Opera, "Khovanstchina"

Strauss . . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, Op. 28

Beethoven . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

There will be an intermission of ten minutes before the symphony

Divertisements on a Pastoral Theme, for Orchestra, Op. 49

Henri Constant Gabriel Pierné

(Born at Metz, on August 16, 1863; living in Paris)

Written in the summer of 1931, this music was first performed by Pierné's own orchestra of the Concerts Colonne in Paris, February 7, 1932. The dedication reads: "À mes chers amis et collaborateurs, aux artistes de l'orchestre Colonne.—G. P. 1931."

Lest his public take his "pastoral theme" too seriously, the composer affixes to his score an epigram of Hans von Bülow: "The theme has no more importance than the title of a book in relation to its contents."

The development of his theme is also elucidated in the score: "'Divertissements' is not here used in the choreographic sense of the word, but to suggest 'free variations' on the theme itself, combined in such a way that the changing themes, character, and spirit produce a variety in keeping with the initial subject.

"The theme first disclosed simply by the English horn alone is not appreciably altered in the first variations, but is accompanied by a series of designs which ceaselessly vary the color and oppose or blend by turn the various groupings of the orchestra.

"In the first variation, the theme is given to the double-basses; in the second to the violins. This leads to a stretto in form of canon for strings pizzicato. In the third, for wood-winds alone, the bassoon and double-bassoon give the theme in the relative D minor, with ornamentation from the higher instruments. In the fourth, the horn has the theme, with accompaniment of strings. The fifth is given to the brass, the trumpets and trombones carrying the theme. In the sixth, the violins and violas play the theme against chromatic variations in the wood-winds.

"Then there arise successively a Viennese waltz with subtly inflected rhythms through which the violas interweave the theme, then a 'cortège blues' by the muted trumpets, which lead the theme into a new rhythm. Finally a saxophone solo, with derivative ornamentation from the strings, sighs a melancholy and languorous phrase in G minor. This is succeeded by a brilliant 'finale en forme de gigue,' where the composer of 'Cydalise' and 'Impressions de Music Hall' exercises all the resources of his orchestral palette."

The orchestration follows: three flutes (piccolo), two clarinets, bass clarinet, two oboes, English horn, two bassoons, contrabassoon, saxophone, four horns, three trumpets, three trombones, tuba, timpani, small drum, bass drum, cymbals, triangle, harp, and strings.

J. N. B.

Prelude to "Khovanstchina" . Modest Petrovich Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was be-

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ginning to understand and appreciate even in the circle of the Tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife); Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovanski, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera."

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera, "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the

only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

*Riesemann gives this date. Some writers say 1885.

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"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, —roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginery. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation)

*There was a performance at Chicago on November 15, 1895.

goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

*
* *

There has long been a dispute as to whether Till Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in



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Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke. Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

Symphony No. 3 in E-flat major, "Eroica," Op. 55

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of

Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.' "

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; " and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing

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but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc. "C'était l'homme de Brumaire"* that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands, "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

* * *

Is it possible to devise, as some have attempted, a consistent programme for this symphony? Henry Edward Krehbiel pointed out the difficulties:

"It was smooth sailing for the first and second movements, that is, to find in them a delineation of the life and death of a hero; but a world of trouble was caused by the Scherzo coming after the

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funeral march, and the Finale with its variations. How the commentators have labored to extricate themselves from a predicament into which they would never have fallen if Beethoven had anticipated his procedure in the Ninth Symphony and made his Scherzo precede the Adagio! Then the progress of the hero would have been found delineated plainly enough in the four movements—his aspirations and struggles in the first, his rest and recreation in the second, his death in the third and apotheosis in the last.

"As it is, see what has been done: Berlioz suggests that the Scherzo and Finale picture funeral games given in honor of the dead hero, such as Homer describes in his *Iliad;* Marx's scheme for the entire work might be outlined as follows: I, An ideal battle as the *Einbegriff* (*i. e.,* the purport) of an heroic life; II, A nocturnal inspection of the battlefield; III, Merrymaking in camp; IV, Celebration of peace. Lenz's notion can be set forth as follows: I, Life and death of a hero; II, Funeral; III, Truce at the grave; IV, Funeral feast and heroic ballad. Oulibischeff, who never forgave Beethoven for not being as other men, likened the Scherzo to an armistice which the soldiers devote to pleasures. Some seize their rifles and hurry into the woods and we hear the merry fanfares of their hunting horns, while the measures of the soft-voiced instruments tell us that the hunters have come upon the tracks of some poor hamadryad whose fate is linked to her tree and who therefore cannot escape them.

"For Oulibischeff the Finale has absolutely no connection with the poetical conceit contained in the preceding movements, while Ambros fancifully pictures the variations as following one upon the other like a procession of many generations of men marching up to the cyclopean monument erected to the hero and crowning it with wreaths and flowers. . . ."

Krehbiel's reference to Marx might be expanded. Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. The symphony was performed in the Apollo Rooms, New York City, at the second concert of the Philharmonic Society on February 18, 1843.

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* * *

At Nussdorf in the summer of 1817, Beethoven, who had then composed eight symphonies, and the poet Christian Kuffner were having a fish dinner at the Tavern "Zur Rose." Kuffner asked him which of his symphonies was his favorite.

"Eh! Eh!" said Beethoven. "The 'Eroica.'"

"I should have guessed the C minor," said Kuffner.

"No, the 'Eroica.'"

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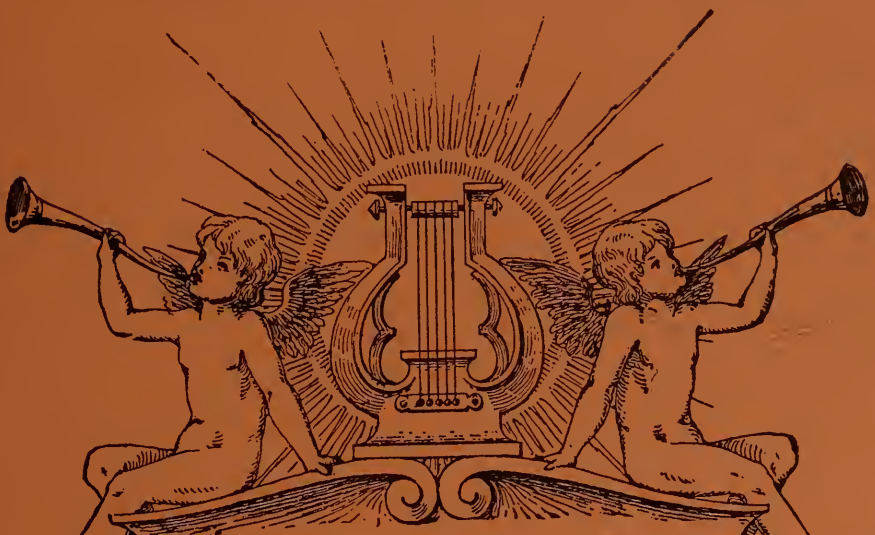


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Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

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TUESDAY AFTERNOON, JANUARY 30, at 4.40

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
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Fifty-third Season, 1933-1934

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Lemaire, J.
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.

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Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka. E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

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Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

SECOND CONCERT

TUESDAY AFTERNOON, JANUARY 30

AT 4.40

PROGRAMME

Stravinsky . "Apollon Musagète" (Apollo, Leader of the Muses) Ballet

Scene I: Birth of Apollo.
Scene II: Variation of Apollo (Apollo and the Muses)—
Variation of Polymnia—Variation of Terpsichore—
Variation of Apollo—Apollo and Terpsichore—
Coda (Apollo and the Muses)—Apotheosis.

Ravel . . . Orchestral Fragments from "Daphnis et Chloé" (Second Suite)

Lever du Jour — Pantomime — Danse Générale.

Brahms Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

There will be an intermission of ten minutes before the symphony

(Born at Oranienbaum, near Leningrad, on June 5, 1882)

This music, scored for strings only, was first heard at Elizabeth Coolidge's Chamber Music Festival in the Library of Congress, Washington, D.C., on April 27, 1928. It was then performed by Adolph Bolm.

The first performance in Boston was by the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, on October 12, 1928.

Serge Diaghilev's Ballet Russe brought out the work in Paris at the Sarah Bernhardt Theatre in June, 1928. Serge Lifar mimed Apollo; Mmes. Alice Nikitina, Terpsichore; Lubov Tchernicheva, Calliope; Felia Doubrovska, Polymnia. The choreography was by George Balanchin. Stravinsky conducted.

Scene I: Birth of Apollo.

Scene II: Variation of Apollo (Apollo and the Muses)—Variation of Polymnia—Variation of Terpsichore—Variation of Apollo—Apollo and Terpsichore—Coda (Apollo and the Muses)—Apotheosis.

"Apollo Musagetes," with the same dancers and conductor, was produced in London at His Majesty's Theatre on June 25, 1928. The other compositions were "Cimarosiana," conducted by Dr. Malcolm Sargent, and "The Fire Bird," conducted by Stravinsky.

The Paris correspondent of the *London Times* wrote for the issue of June 22 this article concerning the production at the Sarah Bernhardt Theatre:

"A new work by Stravinsky is inevitably an event of some importance in the world of music, but the developments of his style are perhaps awaited and discussed with greater interest in Paris than in any other capital. The interest of 'Apollo Musagetes' certainly lies primarily in the music, though with the attention half distracted by the color and movement of the stage it is difficult to appreciate fully the beauties of the score.

"'Apollo Musagetes' has no story and is little more than a series of 'divertissements' dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures

of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva, and Doubrovska convey with their accustomed grace and beauty the special attributes of each."

* * *

Mr. Bonavia, in the *Daily Telegraph,* wrote of the production of "Apollo" in London:

"That it marks a return to classical tendencies is perhaps an exaggerated way of saying that it consists of clear and less sophisticated music than one would have expected from the composer of 'The Nightingale.'

"There is no plot, but a programme, which for ballet purposes serves probably even better.

"We assist at the very birth of the god; we see him received by two goddessess, who offer him nectar and ambrosia; he grows before our eyes, he moves his limbs tentatively at first, then with ever greater confidence he leaps, till we feel sure that this young god was destined from the first to fall under the notice of M. Diaghilev.

"Three Muses appear—Calliope, Polymnia, and Terpsichore. Apollo has something to say and something to give to each of them.

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With his gifts and under his tuition, they become the guardians of poetry, of mimic action, and of the dance. But, as could be expected, Terpsichore is the favorite. Apollo dances with her a 'pas de deux,' during which, it would seem, they look in the future, and hear the dances which fascinated Europe until the end of the last century, the waltz occupying a conspicuous position.

"This undoubtedly is the part which puzzled the audience most. They expected the incredible, and they found music but too well authenticated; they were waiting for rhythms, constant only in inconstancy, and they heard measures as smooth as those of 'Rosenkavalier.' Naturally enough, there were some who wondered after the performance whether Stravinsky would not some day repudiate the works of his younger days and begin to write in the manner of Tchaikovsky or Mendelssohn.

"It is difficult to say what a man who can adopt or divest himself of a style as easily as we put on or take off a garment will do next. Perhaps he only chose to be transparent because Apollo was the god of light and the enemy of darkness. But this new style suits the ballet admirably; it is ballet music par excellence, and must have given a free hand to the choreographer, M. G. Balanchin, whose ideas were most admirably carried out."

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Thèâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe.

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).


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Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917 (Dr. Karl Muck, conductor). It was last performed on October 9, 1931.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918 (Henri Rabaud, conductor). Later performances: December 28, 1923; December 3, 1924.

* * *

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe.

* * *

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

ENTR'ACTE

ON BIOGRAPHIES OF MUSICIANS

By Ernest Newman

Every biography should show the man "as he lived." But how far is this possible even in the most copiously documented case? Letters are useful, but as a rule we have only the letters of the subject himself, not those of his correspondents; and, as I have put it elsewhere, at the best this is like overhearing only one side of a telephone conversation; it can tell us a good deal, but assuredly not so much as if we had heard both sides. For no musician's life are so many letters available as for Wagner's; but those we have are not half of those we would like to have. The only approximately complete (bilateral) collection is that of Wagner to Liszt and Liszt to Wagner. In one or two other cases (that of Bülow, for example),



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ARTHUR L. RACE, Managing Director

a few letters of both parties, in different collections, can be correlated with each other; but broadly speaking we lack the other party's replies to some five thousand Wagner letters now known to us. Who can doubt that if we possessed those other letters our view of many an episode would be altered?

Moreover, hundreds of letters of vital importance to our understanding of persons and events have been destroyed—those of Cosima to Wagner, for instance, and those of Nietzsche to Cosima. Hundreds of others are still unpublished, including those that passed between Wagner and King Ludwig. The most intensive German research of recent years into Wagner's Munich days has failed to provide us with a reconstruction of the events that we can comfortably regard as the truth, the whole truth, and nothing but the truth. To the older biographers the matter looked delightfully simple; but the more documents that are published concerning it the more difficult does it become to see it as it really was. This being so, how can any biographer persuade himself, in a case where we do not possess one-hundredth part of the documents we have concerning Wagner, that he is able to show us his subject "as he lived"? Even when the documents seem abundant enough in all conscience, there are two difficulties in the way of the biographer, both of which may be illustrated from the case of Liszt.

In the first place, the tardy publication of a new set of documents may make it necessary to revise from A to Z the accepted legend of the man's life. In the second place, the biographers, from *parti pris* or from sheer lack of psychological penetration, may have missed what has been staring them in the face from a thousand letters and other contemporary documents. Both these factors have operated in Liszt's case, with the result that even to-day there is not a single trustworthy Life of Liszt in any language.

A third difficulty, arising out of the other two, is that the would-be biographer is always inclined to take too much for granted; it is hard for him to shake himself free of the legend that has slowly grown about his subject from generation to generation. For it often happens that a first error in the interpretation of a familiar document has been copied by every subsequent writer, with the result that a legend has been accepted in the place of the truth about the matter. I shall try to show later that this has happened in the case of one of the most vital of the Beethoven documents.

The magnificent industry of Spitta and of Dr. Sanford Terry has brought to light every fact we are ever likely to know in connection with the outer life of Bach; yet who can say that we have more than the most rudimentary notion of what Bach the man was really like? The first-hand documents are too scanty for that. It may be, of course, that Bach never had a life in the full sense of the term; it is difficult to see, indeed, how any man could have spent so much time as he did in writing music and performing his official duties and have had any time left over for mere living. Yet even Bach must have lived to some extent. To read the biographies one would imagine that he was buried, in Leipzig, in one of the world's dead-ends, in which there was nothing for a man to do but to grind away at his

work and pass the time of day now and then with a few fogies as rigorously shut off as himself from a world that anyone could regard as real.

It comes, therefore, as a slight shock to discover that the Leipzig of that period was not at all a dead-end but a very lively city; Goethe, who was there a few years after Bach's death, describes it as "a little Paris." Was Bach really as shut off from his fellow-men and from life as the biographies would suggest, or is it simply that, by some accident or other, practically no documents have survived that can suggest to us what kind of man he was—apart from the records we have of his bad temper where his pupils and the church authorities were concerned—or what kind of life he lived when he was not covering music paper with notes, or rehearsing and performing what he had written? Whatever be the explanation, the fact remains that we know next to nothing of Bach "as he lived."

From the *London Times.*

SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Mr. Gericke was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of this orchestra on December 23, 1886. The first per-

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formance in the United States was by the Symphony Society, New York, December 11, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria: Miss Florence May in her Life of Brahms says that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he (Brahms) found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden."

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." He was doubtful about its worth. He consulted his friends, and he and Ignaz Brüll played a pianoforte arrangement in the presence of several of them. He judged from their attitude that they did not like it and he was much depressed. There was a preliminary orchestral rehearsal at Meiningen in October, 1885, conducted by Hans von Bülow. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

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This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck notes the appearance of a passage from Brahms's song, "Auf dem Kirchofe," with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this, when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. There are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony: "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona.* The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

*Ciacona (Chaconne is the name of an old dance, probably of Spanish origin. The dance was usually in 3–4 time, moderately slow. In many cases there was a set of variations on a ground bass. The chaconne resembles the passacaglia, though the latter was taken at a slower pace, and began as a rule on the third beat of the measure, while the chaconne began on the first. In the chaconne the theme was in the bass: in the passacaglia, the place of the theme was changeable. Couperin wrote a chacoune in 2–4 time.

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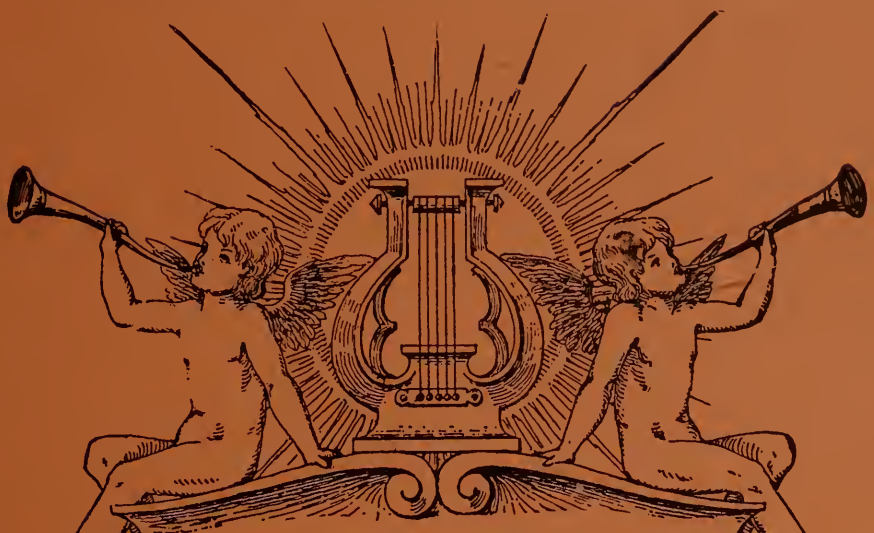
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FIFTY-THIRD SEASON, 1933-1934

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE
AND JOHN N. BURK

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PROGRAMME

Bach Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Schubert . . . Symphony in B minor ("Unfinished") No. 8

I. Allegro moderato.
II. Andante con moto.

Tchaikovsky Symphony No. 5, in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (Andante maestoso); allegro vivace.

There will be an intermission of ten minutes between the symphonies

CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO JOHN SEBASTIAN BACH

(Born at Eisenach on March 21, 1685; died at Leipsic on July 28, 1750)

This composition is the third of the six Brandenburg Concertos. Completed on March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. This prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad, and as he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties. At any rate, he gave Bach a commission. It was on March 24, 1721, that Bach—possibly some one at the Court—wrote a dedication in French:

"*A son altesse royale, Monseigneur Crétien Louis, Margraf de Brandenbourg, etc., etc., etc.*
Monseigneur,

Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.

With the utmost fervor, Monseigneur, I subscribe myself,

Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

These concertos—"Concerts avec Plusieurs Instruments"—were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at Cöthen, by Prince Leopold's orchestra, reinforced by visiting players,

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before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with considerable certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

* * *

The first movement, in a somewhat different form, was used by Bach for the opening section—entitled a Sinfonia or Concerto—of his Whitsuntide cantata: "Ich liebe den Höchsten von ganzem Gemüthe," scored for two oboes, two horns, taille (oboe da caccia), three violins, three violas, three violoncellos, and continuo.*

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos (and double basses), until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4, "two big chords, forming what is known as a Phrygian cadence, and landing us for a moment in B major. Their purpose," thinks Fuller-Maitland, "clearly is to avoid the monotony of beginning the new movement in the same key as the old. We cannot but feel that these two chords are a poor substitute for the slow movement which, in

*"At first sight it is a little startling to find that the merry opening movement is used again in the church cantata. No. 174. . . . Yet the incongruity would only be felt by those who, in the reign of Queen Victoria, made a hard and fast line between sacred and secular music."—J. A. Fuller-Maitland.

the ordinary course of things, would have given the same relief; but even Bach may have felt the great difficulty of inventing a movement which would be a contrast to the two expressions of happiness without causing a feeling of incongruity."

To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.*

II. Allegro, G major, 12-8. The theme started by the violins in succession and close imitation, then developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

* * *

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. It was subsequently performed October 22, 1910, Mr. Fiedler conductor; May 2, 1914, Dr. Muck conductor; Dr. Koussevitzky conducted it May 1, 1925, January 28, 1927, December 6, 1929.

Unfinished Symphony in B minor Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story

*At a concert of the Chicago Symphony Orchestra, the interpolated Adagio was the slow movement of Bach's concerto for violin in E major, which he himself arranged as a piano concerto, changing the key from E major to D major. The Adagio in the violin concerto is in C-sharp minor; in the piano concerto in B minor. At the concert in Chicago, it was played in C minor.



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that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820. It was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It

is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man: and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm. "Take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) *Hüttenbrenner*
Symphony in B minor *Schubert*
1. Allegro
2. Andante (MS. First time.)
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage *Herbeck*
2. Jägerglück (First time.)
Symphony in A *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine completed measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.*

*"Some years after the discovery of the 'Unfinished' Symphony, the Friends of Music instituted a search for another missing work, often referred to as the Ninth Symphony. The archives at Gastein were ransacked. They found no trace of the work they were seeking, but unexpectedly turned up a thin bundle of original manuscripts in Schubert's handwriting containing fragments of songs—the original of the 'Trout' quintet, and four pages bearing the notation in Schubert's handwriting 'Sketches for the Scherzo of the H moll.'

"The first public performance took place on Sunday, October 30, 1927, before the radio audience of America, when the sixteen stations of the Columbia Broadcasting System played the two movements of the Symphony and then surprised the audience by playing Schubert's sketches for the third movement, orchestrated by Mitya Stillman of New York."—R. L. Dinyon.

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Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel, conductor. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at Leningrad, November 6, 1893)

About the end of April, 1888, Tchaikovsky took possession of his country house at Frolovskoe, which had been made ready for him when he was at Paris and London, by his servant Alexis, Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect. little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that

*This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

List of Works performed at these Concerts during the Season of 1933-1934

BACH

Brandenburg Concerto No. 3 in G major, for String Orchestra — III. April 4

BEETHOVEN

Symphony No. 3 in E-flat major, "Eroica," Op. 55 — I. November 15

BRAHMS

Symphony No. 4 in E minor, Op. 98 — II. January 30

MOUSSORGSKY

Prelude to the Opera, "Khovanstchina" — I. November 15

PIERNÉ

Divertisements on a Pastoral Theme, Op. 49 — I. November 15

RAVEL

Orchestral Fragments from "Daphnis et Chloé" (Second Suite) — II. January 30

SCHUBERT

Symphony in B minor ("Unfinished") No. 8 — III. April 4

STRAUSS

"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, Op. 28 — I. November 15

STRAVINSKY

"Apollon Musagète" (Apollo, Leader of the Muses) Ballet — II. January 30

TCHAIKOVSKY

Symphony No. 5, in E minor, Op. 64 — III. April 4

I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was stay-

ing a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

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many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

* * *

The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

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the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

Some find pleasure in characterizing Tchaikovsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and a waltz movement takes the place of the scherzo.

They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the tradition of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Memories, ou Essais sur la Musique" (Paris 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and twice repeats each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affected me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

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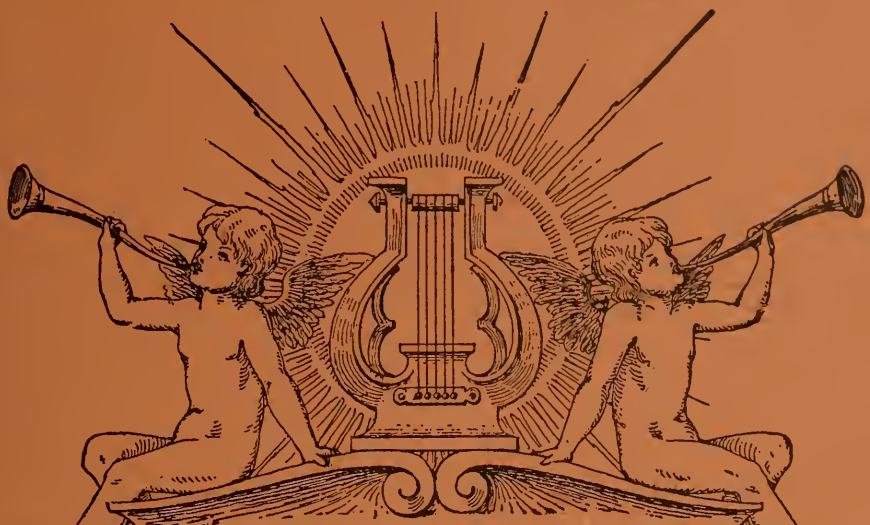
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SUNDAY AFTERNOON, OCTOBER 22

AT 4.00

PROGRAMME

Mozart . "Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)

I. Allegro.
II. Romanza.
III. Menuetto; Allegretto.
IV. Rondo: Allegro.

Debussy Two Nocturnes

a. Nuages.
b. Fêtes.

Wagner Ride of the Valkyries from "Die Walküre"

Tchaikovsky Symphony No. 5 in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (Andante maestoso, Allegro vivace).

There will be an intermission of ten minutes before the symphony

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Nocturnes: No. I., "Clouds"; No. II., "Festivals"; No. III., "Sirens" Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, C. Chevillard conductor, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The Nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Max Fiedler conducted, and the Choral Club of the New England Conservatory of Music sang the vocal parts in the third Nocturne. The three were performed again in Boston by the Boston Symphony

Orchestra on April 27, 1912, when the Musical Art Club sang the vocal parts. The first Nocturne was played on April 5, 1918, in memory of the composer. The three were performed at a Symphony concert, March 8, 1919, with a female chorus trained by Stephen Townsend, when the revised version was used for the first time in this country.

Debussy furnished a programme for the suite; at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the Nocturne, but with everything that this word includes in the way of diversified impression and special lights.

" 'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.*

*Charles Koechlin, in his life of Debussy (Paris, 1927), says that he had a partiality for " 'Nuages' for distant clouds that are apparently conducted by an invisible shepherd."

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" 'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

" 'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Alfred Bruneau with regard to the "Nocturnes": "Here, with the aid of a magic orchestra, he has lent to clouds traversing the somber sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him

in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens."

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his Essay on the Beautiful: "But the simple beauty of color arises, when light, which is something incorporeal, and reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

The Ride of the Valkyries from "Die Walküre" ("The Valkyrie") Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The third act of "Die Walküre" begins with the music of the ride of the Valkyries. After some forty measures, the curtain rises showing the summit of a rocky mount,—the "Brünnhildenstein." "To the right a forest of pines bounds the scene, to the left the entrance to a rocky cave; above the cave, the crag rises to its highest point. Towards the rear the view is unobstructed; higher and lower rocks form the edge of the abyss. Clouds sweep by the ridge, as though driven by a storm. Gerhilde, Ortlinde, Waltraute and Schwertleite have camped on the summit, over the cave; they are in full armor. . . . A big cloud approaches from the rear."

The Valkyries hail a sister who is disclosed by the lightning as bringing a fallen warrior on her horse through the heavens. The cry of the Valkyries resounds. As they gather in number, more voices are added. Brünnhilde appears bringing in Sieglinde, and begs her sisters' protection from the wrath of her father, Wotan, whom she has disobeyed.

Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at Leningrad, November 6, 1893)

About the end of April, 1888, Tchaikovsky took possession of his country house at Frolovskoe, which had been made ready for him when he was at Paris and London, by his servant Alexis, Frolov-

*This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

skoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect. little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly

from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

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On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. Arthur Nikisch conducted. The programme also comprised Reinecke's overture "King Manfred" (first time in Boston) and Saint-Saëns piano concerto, No. 4, C minor (Carl Stasny, pianist). The symphony has also been played in Boston at these concerts on January 1, 1898; December 10,

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

1898; December 22, 1900; October 18, 1902; April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck); April 10, 1909; December 3, 1910; March 20, 1925; April 15, 1927; February 22, 1929; April 26, 1929 (on the "Request" programme).

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

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The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

climax contains a reminiscence of the first theme of the first movement.

Some find pleasure in characterizing Tchaikovsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and a waltz movement takes the place of the scherzo.

They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the tradition of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Memories, ou Essais sur la Musique" (Paris 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and twice repeats each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affected me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

* * *

Mr. Ernest Newman views Tchaikovsky as our contemporary, "Much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt—in his first symphony—to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music.

"Students of Tchaikovsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owing to the

fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so claimant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tchaikovsky fluctuating with the utmost insouciance between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tchaikovsky could not but feel, after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest than in the symphony pure and simple. Consequently we find him in his last two symphonies ostensibly working in the classical form, but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories—or, let us say his intuitions—superior to that shown in the fifth. But it is in the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tchaikovsky's works. Let us see what Mr. Newman has to say about it:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment

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of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the andante—also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that—to sum the matter up concisely—the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony. No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

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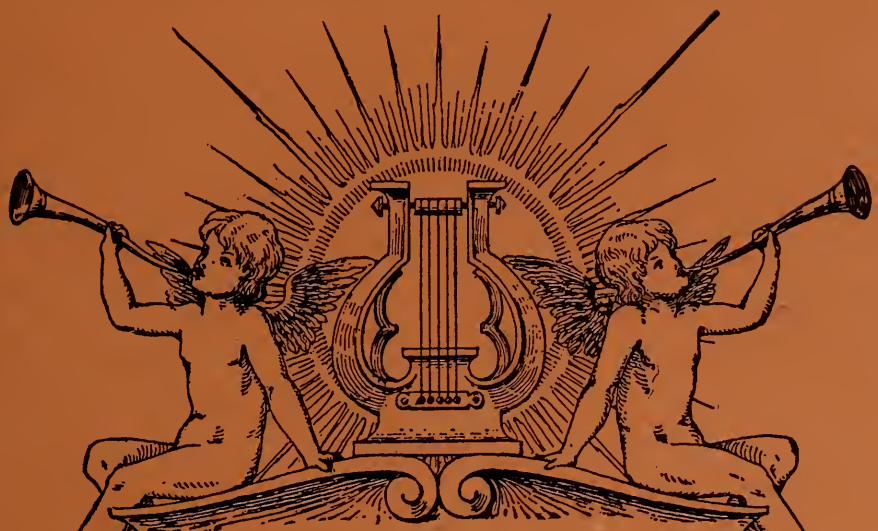


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FIFTY-THIRD SEASON, 1933–1934

Boston Symphony Orchestra

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Dr. SERGE KOUSSEVITZKY, Conductor

Programme

MONDAY EVENING, OCTOBER 23, at 8.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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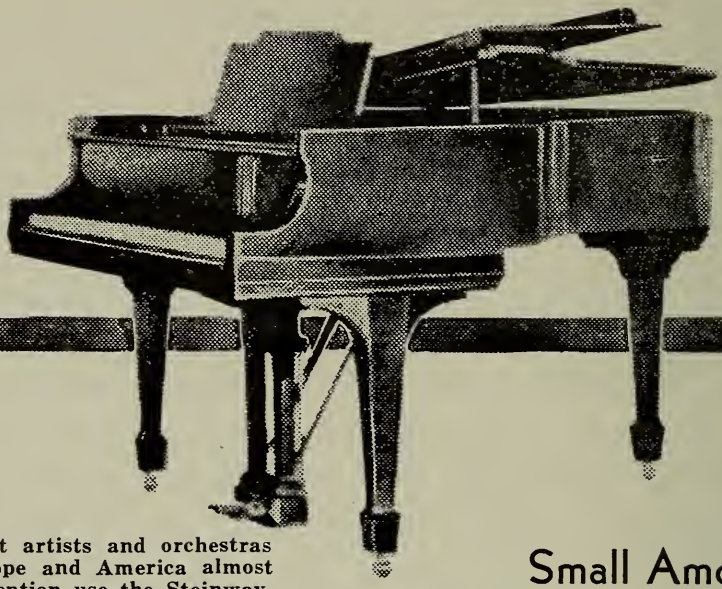
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MONDAY EVENING, OCTOBER 23

AT 8.30

PROGRAMME

Mozart . "Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)

I. Allegro.
II. Romanza.
III. Menuetto; Allegretto.
IV. Rondo: Allegro.

Stravinsky . . "Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia

I. The Adoration of the Earth.
Introduction—Harbingers of Spring—Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.

II. The Sacrifice.
Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

Sibelius Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

There will be an intermission of ten minutes before the symphony

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

"Le Sacre du Printemps" ("The Rite of Spring"): Pictures of Pagan Russia, in two parts Igor Stravinsky

(Born at Oranienbaum, near Leningrad, Russia, on June 5, 1882; now living)

"The Rite of Spring," or more literally according to the Russian "Spring Consecration," scenery and costumes designed by Nicolas Roerich, choreography by W. Nijinsky, was produced at the Théâtre des Champs Élysées on May 29, 1913, by the Diaghilev Ballet Russe. Mr. Monteux conducted. The chief dancers were M. Nijinsky and Mlle. Piltz. The performance, while it delighted some, incited howls of protest. The hissing was violent, mingled with counter cheers, so that M. Astruc ordered the lights turned up. The late Alfred Capu wrote a bitter article published in *Le Figaro,* in which he said:—

> Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter....The process works out as follows: Take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense régime of publicity. By pamphlets, newspaper articles, lectures, personal visits and all other appeals to their snobbery, persuade them that hitherto they have seen only vulgar spectacles, and are at last to know what is art and beauty. Impress them with cabalistic formulæ. They have not the slightest notion of music, literature, painting, and dancing; still, they have heretofore seen under these names only a rude imitation of the real thing. Finally assure them that they are about to see real dancing and hear real music. It will then be necessary to double the prices at the theatre, so great will be the rush of shallow worshippers at this false shrine.

Mr. Carl Van Vechten describes the scene in his book: "Music after the Great War":

"I attended the first performance in Paris of Stravinsky's anarchistic (against the canons of academic art) ballet, 'The Rite of Spring,' in which primitive emotions are both depicted and aroused by a dependence on barbarous rhythm and harmony, as even so late a composer as Richard Strauss understands them, do not enter. A certain part of the audience, thrilled by what it considered to be a blasphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance. It was war over art for the rest of the evening, and the orchestra played on unheard, except occasionally when a slight lull occurred. The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium. I was sitting in a box, in which I had rented one seat. Three ladies sat in front of me, and a young man occupied the place behind me. He stood up during the course of the ballet to enable himself to see more clearly. The intense excitement under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the

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top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized with the beat of the music. When I did, I turned around. His apology was sincere. We had both been carried beyond ourselves."

There were five performances in Paris that season.

When this ballet was brought out at Drury Lane, London, on July 11, 1913, with Mr. Monteux conductor, it was thought advisable to send a lecturer, Mr. Edwin Evans, in front of the curtain, to explain the ideas underlying the ballet. At the end of the performance there was greater applause than hissing.

The music of this ballet was performed for the first time in concert form by an orchestra conducted by Mr. Monteux at one of his concerts at the Casino de Paris in Paris on April 5, 1914, when it was enthusiastically applauded.

And now "The Rite of Spring" is acclaimed by many as Stravinsky's "greatest work."

The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on March 3, 1922.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on January 25, 1924.

On April 11, 12, 1924, "The Rite of Spring" was performed in Boston by the Boston Symphony Orchestra as an "extra" number, "by general request." This being interpreted meant that the performance was in addition to the regular concert, and those who did not wish to hear it were free to leave the hall.

There was a performance conducted by Dr. Koussevitzky in Boston on December 26, 1924.

Much has been written about this remarkable ballet. Some have gone to Sir J. G. Frazer's "Golden Bough" and talked about the mystical adoration of Spring "as the sign of fertility culminating in a propitiatory sacrifice"; how the decay of vegetation in winter is the weakening of the impulse of fertility and must be brought to life in a younger form. Mr. Edwin Evans finds behind the pretext of a rite the marvellous power inherent in all nature to grow, develop, and assume new forms. "This power is so great that it affects Nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that tremor, that inner disturbance, which is the underlying thought of 'The Rite of Spring.'" And Edith Sitwell has this to say: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness. In 'The Rite of Spring' he [Stravinsky] gives us the beginning of energy,

the enormous and terrible shaping of the visible and invisible world through movement."

Thus might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

But some have quoted Stravinsky as saying that this work is to be regarded as abstract music in all but name, a modern symphony. The answer to this is that descriptive titles for the various sections are in the score.

* * *

And so Boris de Schloezer in an elaborate study of Stravinsky published in *La Révue Musicale* for December, 1923, is inclined to smile at those who speak of the "religious, mystical element" in the ballet, and philosophize over "the mentality of primitive man evoked by a Russian, rather, Scythian barbarian." He insists that in Russia the Negro-American elements, as syncopation, would be at once recognized. The work is not an impressionistic evocation; it is "the direct transposition of a certain act on a sonorous plane," a symmetrical construction.

Stravinsky worked on "The Rite of Spring" in 1912–13, completing it at Clarens. Boris de Schloezer discussing the question of Russian folk-song influence, states that the two melodies in "Mysterious Circles of Youths" and the second motive in "Ritual Action" are Russian folk-tunes; the other themes, while they have Russian character—rhythmic accentuation, preciseness of melodic lines, harmonic harshness, a diatonic nature—are of Stravinsky's invention.

* * *

The first part of the work is "The Fertility of the Earth." The second part is "The Sacrifice."

Part I

There is a slow Introduction, which, according to commentators, portrays "the mystery of the physical world in Spring." It is said that Stravinsky here uses wood-wind instruments, whose "dryness conveys a more austere expression of truth"; he "mistrusts the facile expressiveness" of the strings.

The curtain rises. Omens of Spring. Dances of the Youths and Maidens: a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the Spring Rounds, introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another Ceremony: Games of Rival

Towns. An old man, wise, white-haired, bearded, enters. He is the Celebrant. He prostrates himself. All kiss the ground. A sacred dance follows. When this ballet was performed early in 1914 at Moscow, this first section was entitled "The Kiss to the Earth."

Part II

At the Introduction, "The Pagan Night," Mr. Evans has said: "A deep sadness pervades it, but this sadness is physical, not sentimental. It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence. This Prelude leads to the Mystic Circle of the Adolescents. Girls dance and play. One must be sacrificed to Spring. The victim is chosen. Her Glorification. Evocation of Ancestors. Ritual Performance of the Ancestors. The chosen victim begins her sacrificial act. She must dance herself to death."

The score calls for two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

We now quote from a long article about Stravinsky by Mr. Leigh Henry (*Musical Times,* London, 1919): "The ordinary academic classifications of chords are negated by him; he realizes that academic dogmas of harmony are all based on an arbitrary delimitation of the complete resources of musical sound and sound combination to a diatonic system (which is in reality only one of many musical modes), and are only applicable to and capable of the necessarily limited range of expression obtainable from that system." That is to say, the chords sufficient to the artistic purposes of the great majority of preceding composers no longer sufficed for Stravinsky, who—as Henry says—"perceives all aspects of life that impinge upon his consciousness with such clarity and penetration of vision that he is aware of a myriad of subtle facts undiscerned by his musical forerunners."

Stravinsky himself is reported as saying, "I want, not to suggest situations or emotions, but simply to manifest, to express them. I think that there is in what are called 'Impressionist' methods a certain amount of hypocrisy, or at least a tendency toward vagueness and ambiguity. That I shun above all things, and that perhaps

is the reason why my methods differ as much from those of the impressionists as they differ from academic conventional methods. Though I find it extremely hard to do so, I always aim at straightforward expression in its simplest form. I have no use for 'working-out' in dramatic or lyric music. The one essential is to feel and to convey one's feelings."

Stravinsky's conception of rhythm, its independence, was made the subject of comment by C. Stanley Wise in an article published in the *Musical Quarterly* (New York, April, 1916):

"It should be noticed that in his compositions he [Stravinsky] holds himself free to express just what he wishes to say—or I would rather put it that he writes whatever he feels to be the essence of his subject—leaving to his interpreters the task of conveying his meaning to his hearers. I remarked especially that feature of his artistic production three years ago, when he was busy with the composition of 'Le Sacre du Printemps.'

"Looking through the first sketch of the great solo dance in the second act, where the rhythm varies continually, the bars being marked 3-8, 2-4, 3-4, 4-4, 5-4, 6-8, 7-8, and so on, in an order that at first strikes one as purely fortuitous, I am impressed by the great difficulties presented therein for dancer and conductor. I could not resist asking him, therefore, whether during its composition he had consulted Nijinsky or his *première danseuse,* with regard to its effective execution.

"His reply was most decided and something to this effect: 'Surely not! A musician must write in accordance with his own ideas. It would be impossible for two persons to compose a work.' Some weeks later he hastened to tell me that he was 'just back from the first rehearsals of the "Sacre," ' and he must say that the dance that had been evolved was the most beautiful that he had ever seen."

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MEMORIES AND IMPRESSIONS OF "LE SACRE DU PRINTEMPS"

By M. D. Calvocoressi

When *Le Sacre du Printemps* was first produced (in Paris, on the 29th May, 1913) Stravinsky's reputation had been made by his two earlier ballets *The Fire Bird* and *Petrushka.* Both these continued, in a straight line, the traditions of Russian "national" music. The fairy world of *The Fire Bird* and the merry crowds in *Petrushka* were not without precedents—even from the purely musical point of view—in Russian opera and ballet. And *Le Sacre,* too, was close enough to these traditions, not only in its musical style, but in its very spirit. The present writer remembers having pointed out, at the time, how many affinities the music showed with things such as the finale of Borodin's second symphony or the archaic-epic scenes in Glinka's *Russlan* and Rimsky-Korsakov's *Mlada.* But it was a tremendous leap forwards, and in a new direction as well. And the Paris audience included many people who were not concerned with Stravinsky's heredity nor prepared for anything like *Le Sacre du Printemps.* Maybe this title had led them to expect something sweetly poetic, like the delightful *Spectre de la Rose,* produced by Diaghilef not long before.

So far, none of the novelties introduced by him, however striking they may have been—not even the orgiastic *Shéhérazade*—had given his patrons any shock save of delightful surprise. But here everything except the beautiful settings by Roerich turned out to be rudely disturbing to most of them. The harshness and violence of the music left even experienced and unprejudiced listeners aghast. Paul Claudel was to describe it as "so cruel that it attacked the soul as an icy north wind or a merciless sun the body." The evolutions and actions of the dancers were deliberately made as constrained, gawky, and heavy as possible, in order to evoke the primitive, apprehensive mentality of the men and women of the stone age, struggling against the awesome forces of nature arrayed against them.

This idea was admirable, but not successfully carried out. Nijinsky's choreography stopped half-way, taking into account—as pointed out by the eminent Russian specialist, André Levinson—all the rhythmic suggestions in the music separately, but not co-ordinating them into a whole: so that the results were, now and then, rather caricatural. And yet, how beautiful most of it was! Nobody who witnessed the 1913 production will ever forget the wonderfully impressive entry of the warriors creeping up, clad in eland skins and wearing eland skulls on their heads, nor the strangely inhuman,

"tetanic" (to quote Levinson again) dance of the maiden before the sacrifice.

Later, *Le Sacre du Printemps* was given in an entirely different spirit, neither the dramatic and lyrical elements in the music nor the archaic-ethnographic character of the subject being turned to account. The new, so-called "purely abstract" choreography by Miassin (which was generally found most unsatisfactory) had been devised in accordance with Stravinsky's declaration that the score, despite its having been written as a ballet—and one with a subject if not with an actual plot—was to be understood and treated not as descriptive or illustrative, but as pure, abstract music. He acknowledged, according to his latest biographer, André Schaeffner, that the idea of composing it first came to him in consequence of a dream in which he saw "a young girl dancing, until she dropped down exhausted, in front of incredibly old and withered men." But to another writer he said that its germ actually was a musical motif which occurred to him shortly after he had finished writing *The Fire Bird*: "As this motif and the music I derived from it were forcible and brutal in character, I used as a pretext for further developments the very evocation which it brought to my mind—the prehistoric age in Russia. But mark that the idea came out of the music, and not the music out of the idea. My work is architecture, not anecdote; and the principle of its structure objective, not descriptive."

As Boris de Schloezer remarks in his book on Stravinsky (Paris, 1929), the genesis of a work of art and its ultimate nature are very different things; and stage-production of *Le Sacre* remains not only legitimate, but positively useful, because it translates the music into the very imagery which had been its "pretext"—the producer's mind having to follow the reverse course of that followed by the composer's.

This, by the way, makes it clear that the most faithful and otherwise adequate setting and choreography will not be the most "abstract." They must give us something that can be accepted as a vision of prehistoric Russia, even if it be no unduly realistic one.

* * *

Le Sacre du Printemps was soon to be tested as "pure" music.

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Its first concert performance took place in April, 1914, in Paris. And although the audience gave signs of uneasiness, and there was a little hissing at the end (the year before, at the Théâtre des Champs Elysées, hissing and cries of anger or derision had more than once drowned the sound of the orchestra) the experiment proved successful. Since then, as everybody knows, concert performances have taken place in most countries and quite often here. Nowadays, pending the time—maybe far distant—when the work will again be given in ballet form,* and perhaps the right way to produce it discovered (if only we could have, then, what we had in 1913 plus all that the genius of Fokin would have added to it!) we have to rest satisfied with hearing the music in the concert-hall.

This entails no hardship whatever either for Stravinsky—who is treated and assessed exactly as he wishes to be—or for music-lovers. *Le Sacre* may be "abstract" music: but it would be difficult to conceive music whose appeal could be more immediate and definite—one is almost tempted to say, "concrete." It is logical and sustained enough to hold its own. It acts by sheer force and insistence, and there is no need for visual impressions to add to its effects or interpret them. No music goes farther in physical effectiveness. The only parallel that suggests itself is the tremendous final climax in the *Dusk of the Gods.* Not from the point of view of loudness alone, for it is easy enough to be impressive by dint of noise (as, for instance, in the "1812" Overture), but by virtue of other factors which make for overwhelming potency: in both cases the very quality of the music (and chiefly of the harmonies), the piling-up and cumulative effect of patterns and rhythms and colours.

There is, of course, a world of difference between the two, and not in style only. Wagner relies upon the associate significance of the themes and even the colours which he brings together in this gigantic peroration, towards which he had been working from the very first note in *Rheingold.* The appeal of his music is to the intellect as much as to the senses. But the purely physical power is there, independently of all the rest. Let a listener who knows neither the story of the "Ring" nor a single note of its music hear this finale, and he will experience it to the full.

The most striking feature in *Le Sacre* (apart from a thousand and one technicalities which do not come within the scope of this article) is that it does not aim at appealing to any definable kind of human emotion, nor to poetic imagination, nor to the intellect proper. It has no undercurrent, no ulterior purpose. It must be "yielded to" rather than "grasped," and the best way to listen to it is to listen passively—a peculiar case, and indeed one without parallel in music standing, by virtue of its intrinsic merits, on so high a level. *Le Sacre,* for this and other reasons, was a kind of thing that could not be done twice. Stravinsky forthwith realised as much, and wisely refrained from attempting a second experiment in the same direction.

Reprinted from the "B.B.C." Programme, London, November 16, 1932.

*It was so given by the Philadelphia Orchestra, Leopold Stokowksi, conductor, Martha Graham, chief dancer, Leonide Massine, director of choreography, in the Metropolitan Opera House, Philadelphia, April 11, 12, 14, and the Metropolitan Opera House, New York, on April 24, 1930.

Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

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thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums, double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos.

There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld [New York, 1920]).

* * *

Mr. Cecil Gray finds in the Second Symphony a great advance over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the ninteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing

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and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion of sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

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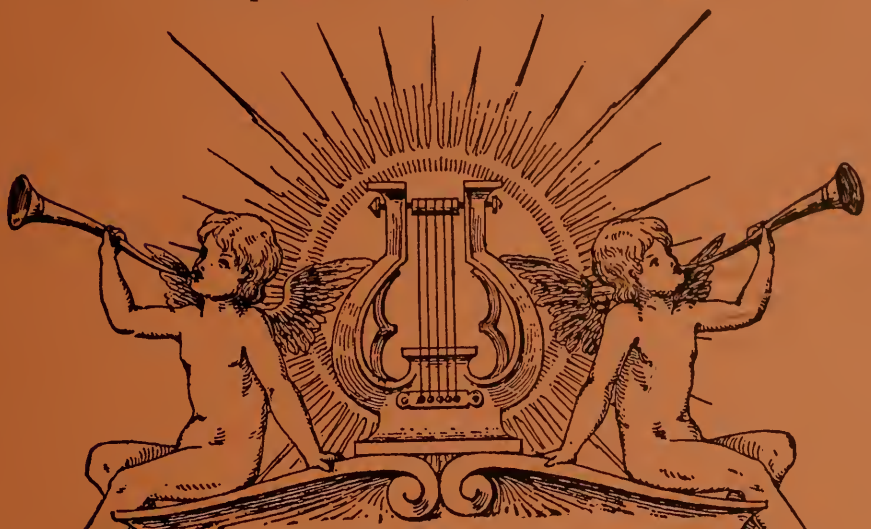
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INC.

FIFTY-THIRD
SEASON
1933–1934

PROGRAMME



Dr. SERGE KOUSSEVITZKY

HILL AUDITORIUM . . . ANN ARBOR

FIFTY-THIRD SEASON, 1933-1934

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme

TUESDAY EVENING, OCTOBER 24, at 8.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

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Violins.

Burgin, R.	Elcus, G.	Lauga, N.	Sauvlet, H.	Resnikoff, V
Concert-master	Gundersen, R.	Kassman, N.		Eisler, D.
Theodorowicz, J.				
Hansen, E.	Mariotti, V.	Fedorovsky, P.		Tapley, R.
Leibovici, J.	Pinfield, C.	Leveen, P.		
Cherkassky, P.	Zung, M.	Knudson, C.		Gorodetzky, L.
Mayer, P.	Diamond, S.	Zide, L.		Fiedler, B.
Bryant, M.	Beale, M.	Stonestreet, L.		Messina, S.
Murray, J.	Del Sordo, R.	Erkelens, H.		Seiniger, S.

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.
	Fiedler, A.	Avierino, N.	Deane, C.
		Gerhardt, S.	Jacob, R.

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.
Vondrak, A.	Moleux, G.	Frankel, I.	Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Mazzeo, R.	Panenka, E.
		Arcieri, E.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Lannoye, M.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Singer, J.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Gebhardt, W.	Voisin, R.	Adam, E.
	Hain, F.	Mann, J.	

Tuba.	Harps.	Timpani.	Percussion.
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	Caughey, E.	Polster, M.	White, L.

Organ.	Piano.	Celesta.	Librarian.
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Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

TUESDAY EVENING, OCTOBER 24

AT 8.00

PROGRAMME

Mozart . "Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)

I. Allegro.
II. Romanza.
III. Menuetto; Allegretto.
IV. Rondo: Allegro.

Stravinsky . . "Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia

I. The Adoration of the Earth.
Introduction—Harbingers of Spring—Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.

II. The Sacrifice.
Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

Brahms Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission of ten minutes before the symphony

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

"Le Sacre du Printemps" ("The Rite of Spring"): Pictures of Pagan Russia, in two parts Igor Stravinsky

(Born at Oranienbaum, near Leningrad, Russia, on June 5, 1882; now living)

"The Rite of Spring," or more literally according to the Russian "Spring Consecration," scenery and costumes designed by Nicolas Roerich, choreography by W. Nijinsky, was produced at the Théâtre des Champs Élysées on May 29, 1913, by the Diaghilev Ballet Russe. Mr. Monteux conducted. The chief dancers were M. Nijinsky and Mlle. Piltz. The performance, while it delighted some, incited howls of protest. The hissing was violent, mingled with counter cheers, so that M. Astruc ordered the lights turned up. The late Alfred Capu wrote a bitter article published in *Le Figaro,* in which he said:—

> Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter....The process works out as follows: Take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense régime of publicity. By pamphlets, newspaper articles, lectures, personal visits and all other appeals to their snobbery, persuade them that hitherto they have seen only vulgar spectacles, and are at last to know what is art and beauty. Impress them with cabalistic formulæ. They have not the slightest notion of music, literature, painting, and dancing; still, they have heretofore seen under these names only a rude imitation of the real thing. Finally assure them that they are about to see real dancing and hear real music. It will then be necessary to double the prices at the theatre, so great will be the rush of shallow worshippers at this false shrine.

Mr. Carl Van Vechten describes the scene in his book: "Music after the Great War":

"I attended the first performance in Paris of Stravinsky's anarchistic (against the canons of academic art) ballet, 'The Rite of Spring,' in which primitive emotions are both depicted and aroused by a dependence on barbarous rhythm and harmony, as even so late a composer as Richard Strauss understands them, do not enter. A certain part of the audience, thrilled by what it considered to be a blasphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance. It was war over art for the rest of the evening, and the orchestra played on unheard, except occasionally when a slight lull occurred. The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium. I was sitting in a box, in which I had rented one seat. Three ladies sat in front of me, and a young man occupied the place behind me. He stood up during the course of the ballet to enable himself to see more clearly. The intense excitement under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the

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top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized with the beat of the music. When I did, I turned around. His apology was sincere. We had both been carried beyond ourselves."

There were five performances in Paris that season.

When this ballet was brought out at Drury Lane, London, on July 11, 1913, with Mr. Monteux conductor, it was thought advisable to send a lecturer, Mr. Edwin Evans, in front of the curtain, to explain the ideas underlying the ballet. At the end of the performance there was greater applause than hissing.

The music of this ballet was performed for the first time in concert form by an orchestra conducted by Mr. Monteux at one of his concerts at the Casino de Paris in Paris on April 5, 1914, when it was enthusiastically applauded.

And now "The Rite of Spring" is acclaimed by many as Stravinsky's "greatest work."

The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on March 3, 1922.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on January 25, 1924.

On April 11, 12, 1924, "The Rite of Spring" was performed in Boston by the Boston Symphony Orchestra as an "extra" number, "by general request." This being interpreted meant that the performance was in addition to the regular concert, and those who did not wish to hear it were free to leave the hall.

There was a performance conducted by Dr. Koussevitzky in Boston on December 26, 1924.

Much has been written about this remarkable ballet. Some have gone to Sir J. G. Frazer's "Golden Bough" and talked about the mystical adoration of Spring "as the sign of fertility culminating in a propitiatory sacrifice"; how the decay of vegetation in winter is the weakening of the impulse of fertility and must be brought to life in a younger form. Mr. Edwin Evans finds behind the pretext of a rite the marvellous power inherent in all nature to grow, develop, and assume new forms. "This power is so great that it affects Nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that tremor, that inner disturbance, which is the underlying thought of 'The Rite of Spring.'" And Edith Sitwell has this to say: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness. In 'The Rite of Spring' he [Stravinsky] gives us the beginning of energy,

the enormous and terrible shaping of the visible and invisible world through movement."

Thus might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

But some have quoted Stravinsky as saying that this work is to be regarded as abstract music in all but name, a modern symphony. The answer to this is that descriptive titles for the various sections are in the score.

* * *

And so Boris de Schloezer in an elaborate study of Stravinsky published in *La Révue Musicale* for December, 1923, is inclined to smile at those who speak of the "religious, mystical element" in the ballet, and philosophize over "the mentality of primitive man evoked by a Russian, rather, Scythian barbarian." He insists that in Russia the Negro-American elements, as syncopation, would be at once recognized. The work is not an impressionistic evocation; it is "the direct transposition of a certain act on a sonorous plane," a symmetrical construction.

Stravinsky worked on "The Rite of Spring" in 1912–13, completing it at Clarens. Boris de Schloezer discussing the question of Russian folk-song influence, states that the two melodies in "Mysterious Circles of Youths" and the second motive in "Ritual Action" are Russian folk-tunes; the other themes, while they have Russian character—rhythmic accentuation, preciseness of melodic lines, harmonic harshness, a diatonic nature—are of Stravinsky's invention.

* * *

The first part of the work is "The Fertility of the Earth." The second part is "The Sacrifice."

Part I

There is a slow Introduction, which, according to commentators, portrays "the mystery of the physical world in Spring." It is said that Stravinsky here uses wood-wind instruments, whose "dryness conveys a more austere expression of truth"; he "mistrusts the facile expressiveness" of the strings.

The curtain rises. Omens of Spring. Dances of the Youths and Maidens: a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the Spring Rounds, introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another Ceremony: Games of Rival

Towns. An old man, wise, white-haired, bearded, enters. He is the Celebrant. He prostrates himself. All kiss the ground. A sacred dance follows. When this ballet was performed early in 1914 at Moscow, this first section was entitled "The Kiss to the Earth."

Part II

At the Introduction, "The Pagan Night," Mr. Evans has said: "A deep sadness pervades it, but this sadness is physical, not sentimental. It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence. This Prelude leads to the Mystic Circle of the Adolescents. Girls dance and play. One must be sacrificed to Spring. The victim is chosen. Her Glorification. Evocation of Ancestors. Ritual Performance of the Ancestors. The chosen victim begins her sacrificial act. She must dance herself to death."

The score calls for two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

We now quote from a long article about Stravinsky by Mr. Leigh Henry (*Musical Times,* London, 1919): "The ordinary academic classifications of chords are negated by him; he realizes that academic dogmas of harmony are all based on an arbitrary delimitation of the complete resources of musical sound and sound combination to a diatonic system (which is in reality only one of many musical modes), and are only applicable to and capable of the necessarily limited range of expression obtainable from that system." That is to say, the chords sufficient to the artistic purposes of the great majority of preceding composers no longer sufficed for Stravinsky, who—as Henry says—"perceives all aspects of life that impinge upon his consciousness with such clarity and penetration of vision that he is aware of a myriad of subtle facts undiscerned by his musical forerunners."

Stravinsky himself is reported as saying, "I want, not to suggest situations or emotions, but simply to manifest, to express them. I think that there is in what are called 'Impressionist' methods a certain amount of hypocrisy, or at least a tendency toward vagueness and ambiguity. That I shun above all things, and that perhaps

is the reason why my methods differ as much from those of the impressionists as they differ from academic conventional methods. Though I find it extremely hard to do so, I always aim at straightforward expression in its simplest form. I have no use for 'working-out' in dramatic or lyric music. The one essential is to feel and to convey one's feelings."

Stravinsky's conception of rhythm, its independence, was made the subject of comment by C. Stanley Wise in an article published in the *Musical Quarterly* (New York, April, 1916):

"It should be noticed that in his compositions he [Stravinsky] holds himself free to express just what he wishes to say—or I would rather put it that he writes whatever he feels to be the essence of his subject—leaving to his interpreters the task of conveying his meaning to his hearers. I remarked especially that feature of his artistic production three years ago, when he was busy with the composition of 'Le Sacre du Printemps.'

"Looking through the first sketch of the great solo dance in the second act, where the rhythm varies continually, the bars being marked 3-8, 2-4, 3-4, 4-4, 5-4, 6-8, 7-8, and so on, in an order that at first strikes one as purely fortuitous, I am impressed by the great difficulties presented therein for dancer and conductor. I could not resist asking him, therefore, whether during its composition he had consulted Nijinsky or his *première danseuse,* with regard to its effective execution.

"His reply was most decided and something to this effect: 'Surely not! A musician must write in accordance with his own ideas. It would be impossible for two persons to compose a work.' Some weeks later he hastened to tell me that he was 'just back from the first rehearsals of the "Sacre,"' and he must say that the dance that had been evolved was the most beautiful that he had ever seen."

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MEMORIES AND IMPRESSIONS OF "LE SACRE DU PRINTEMPS"

By M. D. Calvocoressi

When *Le Sacre du Printemps* was first produced (in Paris, on the 29th May, 1913) Stravinsky's reputation had been made by his two earlier ballets *The Fire Bird* and *Petrushka*. Both these continued, in a straight line, the traditions of Russian "national" music. The fairy world of *The Fire Bird* and the merry crowds in *Petrushka* were not without precedents—even from the purely musical point of view—in Russian opera and ballet. And *Le Sacre,* too, was close enough to these traditions, not only in its musical style, but in its very spirit. The present writer remembers having pointed out, at the time, how many affinities the music showed with things such as the finale of Borodin's second symphony or the archaic-epic scenes in Glinka's *Russlan* and Rimsky-Korsakov's *Mlada*. But it was a tremendous leap forwards, and in a new direction as well. And the Paris audience included many people who were not concerned with Stravinsky's heredity nor prepared for anything like *Le Sacre du Printemps*. Maybe this title had led them to expect something sweetly poetic, like the delightful *Spectre de la Rose,* produced by Diaghilef not long before.

So far, none of the novelties introduced by him, however striking they may have been—not even the orgiastic *Shéhérazade*—had given his patrons any shock save of delightful surprise. But here everything except the beautiful settings by Roerich turned out to be rudely disturbing to most of them. The harshness and violence of the music left even experienced and unprejudiced listeners aghast. Paul Claudel was to describe it as "so cruel that it attacked the soul as an icy north wind or a merciless sun the body." The evolutions and actions of the dancers were deliberately made as constrained, gawky, and heavy as possible, in order to evoke the primitive, apprehensive mentality of the men and women of the stone age, struggling against the awesome forces of nature arrayed against them.

This idea was admirable, but not successfully carried out. Nijinsky's choreography stopped half-way, taking into account—as pointed out by the eminent Russian specialist, André Levinson—all the rhythmic suggestions in the music separately, but not co-ordinating them into a whole: so that the results were, now and then, rather caricatural. And yet, how beautiful most of it was! Nobody who witnessed the 1913 production will ever forget the wonderfully impressive entry of the warriors creeping up, clad in eland skins and wearing eland skulls on their heads, nor the strangely inhuman,

"tetanic" (to quote Levinson again) dance of the maiden before the sacrifice.

Later, *Le Sacre du Printemps* was given in an entirely different spirit, neither the dramatic and lyrical elements in the music nor the archaic-ethnographic character of the subject being turned to account. The new, so-called "purely abstract" choreography by Miassin (which was generally found most unsatisfactory) had been devised in accordance with Stravinsky's declaration that the score, despite its having been written as a ballet—and one with a subject if not with an actual plot—was to be understood and treated not as descriptive or illustrative, but as pure, abstract music. He acknowledged, according to his latest biographer, André Schaeffner, that the idea of composing it first came to him in consequence of a dream in which he saw "a young girl dancing, until she dropped down exhausted, in front of incredibly old and withered men." But to another writer he said that its germ actually was a musical motif which occurred to him shortly after he had finished writing *The Fire Bird*: "As this motif and the music I derived from it were forcible and brutal in character, I used as a pretext for further developments the very evocation which it brought to my mind—the prehistoric age in Russia. But mark that the idea came out of the music, and not the music out of the idea. My work is architecture, not anecdote; and the principle of its structure objective, not descriptive."

As Boris de Schloezer remarks in his book on Stravinsky (Paris, 1929), the genesis of a work of art and its ultimate nature are very different things; and stage-production of *Le Sacre* remains not only legitimate, but positively useful, because it translates the music into the very imagery which had been its "pretext"—the producer's mind having to follow the reverse course of that followed by the composer's.

This, by the way, makes it clear that the most faithful and otherwise adequate setting and choreography will not be the most "abstract." They must give us something that can be accepted as a vision of prehistoric Russia, even if it be no unduly realistic one.

*
* *

Le Sacre du Printemps was soon to be tested as "pure" music.

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Its first concert performance took place in April, 1914, in Paris. And although the audience gave signs of uneasiness, and there was a little hissing at the end (the year before, at the Théâtre des Champs Elysées, hissing and cries of anger or derision had more than once drowned the sound of the orchestra) the experiment proved successful. Since then, as everybody knows, concert performances have taken place in most countries and quite often here. Nowadays, pending the time—maybe far distant—when the work will again be given in ballet form,* and perhaps the right way to produce it discovered (if only we could have, then, what we had in 1913 plus all that the genius of Fokin would have added to it!) we have to rest satisfied with hearing the music in the concert-hall.

This entails no hardship whatever either for Stravinsky—who is treated and assessed exactly as he wishes to be—or for music-lovers. *Le Sacre* may be "abstract" music: but it would be difficult to conceive music whose appeal could be more immediate and definite—one is almost tempted to say, "concrete." It is logical and sustained enough to hold its own. It acts by sheer force and insistence, and there is no need for visual impressions to add to its effects or interpret them. No music goes farther in physical effectiveness. The only parallel that suggests itself is the tremendous final climax in the *Dusk of the Gods*. Not from the point of view of loudness alone, for it is easy enough to be impressive by dint of noise (as, for instance, in the "1812" Overture), but by virtue of other factors which make for overwhelming potency: in both cases the very quality of the music (and chiefly of the harmonies), the piling-up and cumulative effect of patterns and rhythms and colours.

There is, of course, a world of difference between the two, and not in style only. Wagner relies upon the associate significance of the themes and even the colours which he brings together in this gigantic peroration, towards which he had been working from the very first note in *Rheingold*. The appeal of his music is to the intellect as much as to the senses. But the purely physical power is there, independently of all the rest. Let a listener who knows neither the story of the "Ring" nor a single note of its music hear this finale, and he will experience it to the full.

The most striking feature in *Le Sacre* (apart from a thousand and one technicalities which do not come within the scope of this article) is that it does not aim at appealing to any definable kind of human emotion, nor to poetic imagination, nor to the intellect proper. It has no undercurrent, no ulterior purpose. It must be "yielded to" rather than "grasped," and the best way to listen to it is to listen passively—a peculiar case, and indeed one without parallel in music standing, by virtue of its intrinsic merits, on so high a level. *Le Sacre,* for this and other reasons, was a kind of thing that could not be done twice. Stravinsky forthwith realised as much, and wisely refrained from attempting a second experiment in the same direction.

Reprinted from the "B.B.C." Programme, London, November 16, 1932.

*It was so given by the Philadelphia Orchestra, Leopold Stokowksi, conductor, Martha Graham, chief dancer, Leonide Massine, director of choreography, in the Metropolitan Opera House, Philadelphia, April 11, 12, 14, and the Metropolitan Opera House, New York, on April 24, 1930.

Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he ad-

mitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.'"

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Manneheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Philharmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the predecessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos, Handel, Fugue in E minor; Chopin, Nocturne in F-sharp, Op. 15, No. 2; Bargiel, Scherzo from Suite, Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

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Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland.* This is certainly what the episode *recalls* to anyone who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

*There has lately been an attempt to prove that Brahms had in mind the solemn notes of "Big Ben" in London. Brahms never was in London, but a friend told him about "Big Ben" and gave him the notation!—P. H.

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Boston Symphony Orchestra

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Dr. SERGE KOUSSEVITZKY, Conductor

Programme

WEDNESDAY EVENING, OCTOBER 25, at 8.30

WITH HISTORICAL AND DESCRIPTIVE
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Boston Symphony Orchestra

Fifty-third Season, 1933—1934

Dr. SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, OCTOBER 25

AT 8.30

PROGRAMME

Mozart . "Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)

I. Allegro.
II. Romanza.
III. Menuetto; Allegretto.
IV. Rondo: Allegro.

Moussorgsky Prelude to the Opera "Khovanstchina"

Strauss . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,"—in Rondo Form, Op. 28

Tchaikovsky Symphony No. 5 in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (Andante maestoso, Allegro vivace).

There will be an intermission of ten minutes before the symphony

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Prelude to "Khovanstchina" . Modest Petrovich Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the Tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's

wife); Susanne, malicious, fanatical: the child Peter the Great: the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovanski, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Rus-

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sian Empire was concerned. Moussorgsky, however, did not keep to historical facts in the dénouement of his opera."

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera, "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on

*Riesemann gives this date. Some writers say 1885.

October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, —roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might

*There was a performance at Chicago on November 15, 1895.

have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginery. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

* * *

There has long been a dispute as to whether Till Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Mur-

ner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke. Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

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Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at Leningrad, November 6, 1893)

About the end of April, 1888, Tchaikovsky took possession of his country house at Frolovskoe, which had been made ready for him when he was at Paris and London, by his servant Alexis, Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—

*This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs.

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Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. Arthur Nikisch conducted. The programme also comprised Reinecke's overture "King Manfred" (first time in Boston) and Saint-Saëns piano concerto, No. 4, C minor (Carl Stasny, pianist). The symphony has also been played in Boston at these concerts on January 1, 1898; December 10, 1898; December 22, 1900; October 18, 1902; April 4, 1908 (when

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

Mr. Wendling conducted it on account of the indisposition of Dr. Muck); April 10, 1909; December 3, 1910; March 20, 1925; April 15, 1927; February 22, 1929; April 26, 1929 (on the "Request" programme).

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

* * *

The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

Some find pleasure in characterizing Tchaikovsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and a waltz movement takes the place of the scherzo.

They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the tradition of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Memories, ou Essais sur la Musique" (Paris 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and twice repeats each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affected me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat

a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

* * *

Mr. Ernest Newman views Tchaikovsky as our contemporary, "Much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt—in his first symphony—to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music.

"Students of Tchaikovsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so claimant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tchaikovsky fluctuating with the utmost insouciance between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tchaikovsky could not but feel, after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest than in the symphony pure and simple. Consequently we find him in his last two symphonies ostensibly working in the classical form, but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories—or, let us say his intuitions—superior to that shown in the fifth. But it is in the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tchaikovsky's works. Let us see what Mr. Newman has to say about it:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we

are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the andante—also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that—to sum the matter up concisely—the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony. No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

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Thursday Evening, October 26, 1933, at 8:30

PROGRAMME

Mozart. "Eine Kleine Nachtmusik", Serenade for String Orchestra (K.No.525)

Scriabin. "The Poem of Ecstasy", Op. 54

Beethoven. Symphony No. 3 in E-flat major, "Eroica", Op. 55

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Friday Evening, October 27, 1933, at 8:30

PROGRAMME

Mozart. "Eine Kleine Nachtmusik", Serenade for String Orchestra

Moussorgsky. . . . Prelude to the Opera, "Khovanstchina"

Strauss. "Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner", in Rondo Form, Op. 28

Tchaikovsky. . . . Symphony No. 5 in E minor, Op. 64

PLAZA THEATRE . . . SCHENECTADY

Saturday Evening, October 28, 1933, at 8.15

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FIFTY-THIRD SEASON 1933–1934

PROGRAMME



Dr. SERGE KOUSSEVITZKY

PLAZA THEATRE . . . SCHENECTADY

FIFTY-THIRD SEASON, 1933–1934

Boston Symphony Orchestra

INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme

SATURDAY EVENING, OCTOBER 28, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

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Theodorowicz, J.
Elcus, G.
Gundersen, R.
Lauga, N.
Kassman, N.
Sauvlet, H.
Resnikoff, V.
Eisler, D.

Hansen, E.
Leibovici, J.
Mariotti, V.
Pinfield, C.
Fedorovsky, P.
Leveen, P.
Tapley, R.

Cherkassky, P.
Mayer, P.
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Diamond, S.
Knudson, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Bernard, A.
Van Wynbergen, C.
Grover, H.
Werner, H.

Fiedler, A.
Avierino, N.
Gerhardt, S.
Deane, C.
Jacob, R.

Violoncellos.

Bedetti, J.
Zighera, A.
Langendoen, J.
Barth, C.
Chardon, Y.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Moleux, G.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
Bladet, G.	Devergie, J.	Valerio, M.	Allard, R.
Amerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Mazzeo, R.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Boettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Macdonald, W.	Singer, J.	Lafosse, M.	Hansotte, L.
Valkenier, W.	Lannoye, M.	Grundey, T.	Kenfield, L.
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Boston Symphony Orchestra

Fifty-third Season, 1933—1934

Dr. SERGE KOUSSEVITZKY, Conductor

SATURDAY EVENING, OCTOBER 28

AT 8.15

PROGRAMME

Mozart . "Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)

I. Allegro.
II. Romanza.
III. Menuetto; Allegretto.
IV. Rondo: Allegro.

Moussorgsky Prelude to the Opera "Khovanstchina"

Strauss . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,"—in Rondo Form, Op. 28

Tchaikovsky Symphony No. 5 in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (Andante maestoso, Allegro vivace).

There will be an intermission of ten minutes before the symphony

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Prelude to "Khovanstchina" . Modest Petrovich Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the Tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's

wife); Susanne, malicious, fanatical; the child Peter the Great: the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovanski, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Rus-

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sian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera."

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera, "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad; the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on

*Riesemann gives this date. Some writers say 1885.

October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might

*There was a performance at Chicago on November 15, 1895.

have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginery. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

*
* *

There has long been a dispute as to whether Till Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Mur-

ner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke. Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

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(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at Leningrad, November 6, 1893)

About the end of April, 1888, Tchaikovsky took possession of his country house at Frolovskoe, which had been made ready for him when he was at Paris and London, by his servant Alexis, Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—

*This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, given the birth date as April 28 (May 10).

begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs.

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Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

Tchaikovsky wrote after the concert to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tchaikovsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

* * *

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. Arthur Nikisch conducted. The programme also comprised Reinecke's overture "King Manfred" (first time in Boston) and Saint-Saëns piano concerto, No. 4, C minor (Carl Stasny, pianist). The symphony has also been played in Boston at these concerts on January 1, 1898; December 10, 1898; December 22, 1900; October 18, 1902; April 4, 1908 (when

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

Mr. Wendling conducted it on account of the indisposition of Dr. Muck); April 10, 1909; December 3, 1910; March 20, 1925; April 15, 1927; February 22, 1929; April 26, 1929 (on the "Request" programme).

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

* * *

The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

Some find pleasure in characterizing Tchaikovsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and a waltz movement takes the place of the scherzo.

They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the tradition of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Memories, ou Essais sur la Musique" (Paris 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and twice repeats each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affected me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat

a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

* * *

Mr. Ernest Newman views Tchaikovsky as our contemporary, "Much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt—in his first symphony—to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music.

"Students of Tchaikovsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so claimant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tchaikovsky fluctuating with the utmost insouciance between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tchaikovsky could not but feel, after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest than in the symphony pure and simple. Consequently we find him in his last two symphonies ostensibly working in the classical form, but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories—or, let us say his intuitions—superior to that shown in the fifth. But it is in the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tchaikovsky's works. Let us see what Mr. Newman has to say about it:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we

are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the andante—also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that—to sum the matter up concisely—the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony. No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

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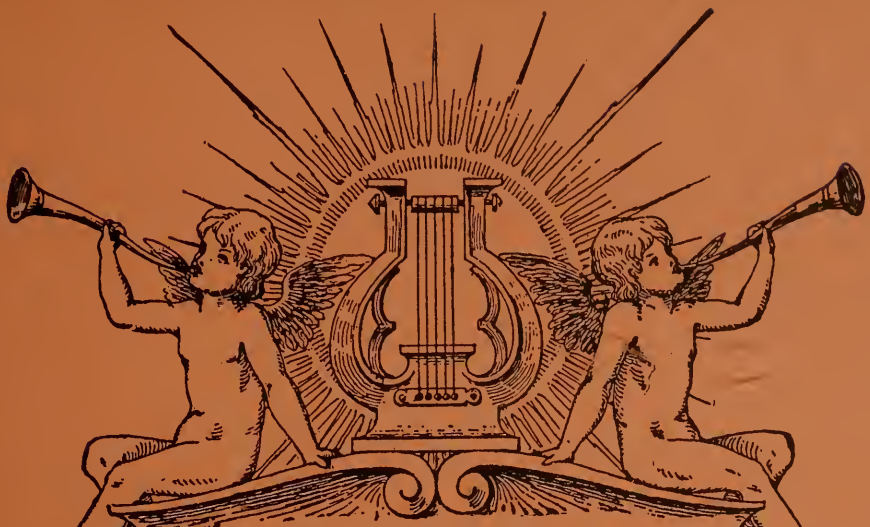
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FIFTY-THIRD SEASON, 1933–1934

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INC.

Dr. SERGE KOUSSEVITZKY, Conductor

Programme of the

FIRST CONCERT

MONDAY EVENING, NOVEMBER 13, at 8.25

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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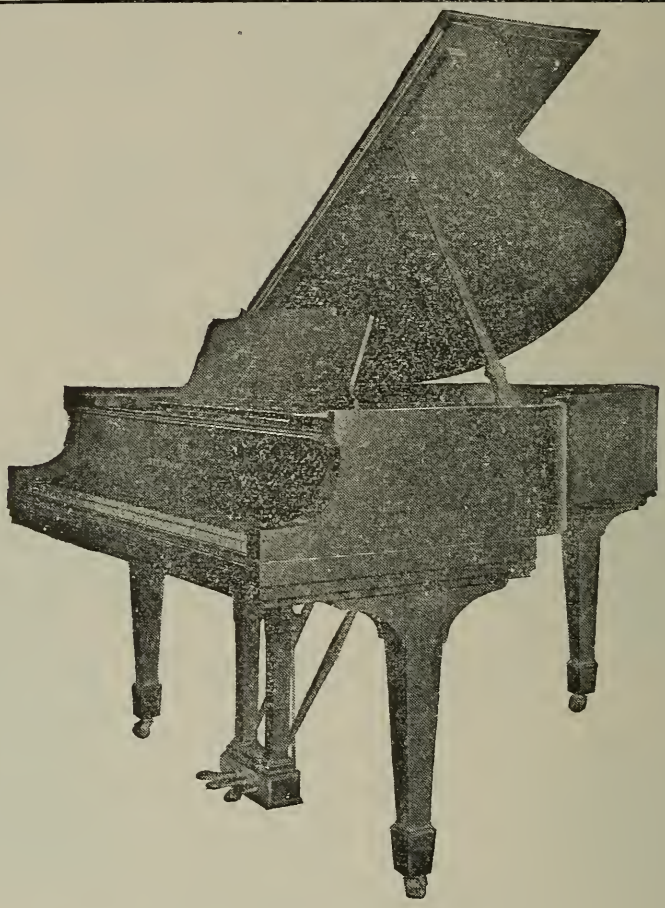
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The opening number on this programme will be as follows:—

Handel . . . Concerto Grosso for String Orchestra in D major
(Edited by G. F. Kogel)

Solo Violins: R. Burgin, J. Theodorowicz
Solo Violoncello: J. Bedetti

I. Introduction; Allegro.
II. Presto.
III. Largo.
V. Allegro.

WOOLSEY HALL NEW HAVEN

YALE UNIVERSITY

Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

MONDAY EVENING, NOVEMBER 13

AT 8.25

PROGRAMME

Handel . . Concerto Grosso for String Orchestra, Op. 6, No. 12

Moussorgsky Prelude to the Opera, "Khovanstchina"

Strauss . . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, Op. 28

Sibelius Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

There will be an intermission of ten minutes before the symphony

Concerto Grosso, No. 12, in B minor . . George Frederic Handel

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a through-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Suscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in

*Kogle was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo)* and the chorus of instruments, concerto grosso, believes that Handel, at Rome in 1708, was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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Prelude to "Khovanstchina" . Modest Petrovich Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the Tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife); Susanne, malicious, fanatical; the child Peter the Great: the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and

gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovanski, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera."

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera, "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an

* Riesemann gives this date. Some writers say 1885.



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amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1,

*There was a performance at Chicago on November 15, 1895.

1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, —roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginery. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation)

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goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

* * *

There has long been a dispute as to whether Till Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once consider-

able and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke. Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

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According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums, double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

WOOLSEY HALL

TUESDAY EVENING, FEBRUARY 27, at 8.25

SECOND CONCERT

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Dr. SERGE KOUSSEVITZKY, Conductor

and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld [New York, 1920]).

* * *

Mr. Cecil Gray finds in the Second Symphony a great advance over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the ninteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius in-

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troduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion of sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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AT 8.15

PROGRAMME

Mozart . "Eine Kleine Nachtmusik," Serenade for String Orchestra (Koechel No. 525)

I. Allegro.
II. Romanza.
III. Menuetto; Allegretto.
IV. Rondo: Allegro.

Moussorgsky Prelude to the Opera, "Khovanstchina"

Ravel . . . "Daphnis et Chloé," Ballet: Orchestral Excerpts (Second Suite)

Lever du Jour — Pantomime — Danse Générale.

Tchaikovsky Symphony No. 5 in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (Andante maestoso); Allegro vivace.

There will be an intermission of ten minutes before the symphony

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in rondo form as the foregoing Romanze.

Prelude to "Khovanstchina" . Modest Petrovich Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam, and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the Tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife); Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian dis-

putes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovanski, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera."

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera, "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There

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were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

* Riesemann gives this date. Some writers say 1885.

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Joseph Maurice Ravel.

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living at Montfort-l'Amaury and Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev, which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Thèâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917 (Dr. Karl Muck, conductor). It was last performed on October 9, 1931.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918 (Henri Rabaud, conductor). Later performances: December 28, 1923; December 3, 1924.

* * *

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,† castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants inserted for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking

*See Durand's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pp. 15, 16).

†It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire.* Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour.*

Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin,* wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.



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humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season, Mme. Fokine was also seen as Chloe.

Symphony No. 5, in E minor, Op. 64 . Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at Leningrad, November 6, 1893)

About the end of April, 1888, Tchaikovsky took possession of his country house at Frolovskoe, which had been made ready for him when he was at Paris and London, by his servant Alexis, Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tchaikovsky] could be alone,"—we quote from Mrs. Newmarch's translation into English of Modeste Tchaikovsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tchaikovsky pre-

*This date is given by Modeste Tchaikovsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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ferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mme. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July, Tchaikovsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mme. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly for Tchaikovsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were

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delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at Leningrad, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tchaikovsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikov, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mme. Kamensky), an overture by Laroche orchestrated by Tchaikovsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year, Tchaikovsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mme. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tchaikovsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next to his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tchaikovsky was well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards, at luncheon, he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tchaikovsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tchaikovsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."*

At the public rehearsal in Hamburg, the symphony pleased the musicians; there was real enthusiasm.

* * *

The first performance of the Fifth Symphony in the United

*There is a curious explanation in Specht's "Johannes Brahms" of Brahms inability to like Tchaikovsky, who in his turn did not disguise his aversion to Brahms. Specht speaks of Tchaikovsky's "all too mundane demeanor, the perfumed Cossack's savagery and gilt-edged melancholy of the composer of the 'Pathetic' symphony, who was so elegant and yet so inwardly torn by the tragedy of his unhappy disposition, which at last drove him into voluntary death." Was it this that repelled Brahms, or was he "unconsciously aware" of the abnormality in Tchaikovsky's character?

States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tchaikovsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought that I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

* * *

The andante, E minor,* 4-4 theme of the symphony, which occurs in the four movements, typical of fate, "the eternal note of sadness," of what you will, is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal

*"The wan, faded, autumnal E minor; a key for serious matters, for 'old, unhappy, far-off things,' for long-past storms of passion. So it is not at random that, in his Fifth Symphony, in E minor, Tchaikovsky has chosen precisely this same key for the pallid phantoms of the lovers Paolo Malatesta and Francesca da Rimini, agonizing in the inferno of Dante."—Walter Niemann, in his analysis of Brahms's symphony No. 4, E minor.

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theme of the first movement, Allegro con anima, 6-8, is announced by clarinet and bassoon. It is developed elaborately and at great length. This theme is said to have been derived from a Polish folk song. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon. There is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings, the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the violoncellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz Allegro moderato, A major, 3-4. The structure is simple, and the development of the first theme, dolce con grazia, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound, as afar off, the theme of the symphony: the gayety is over.

There is a long introduction, Andante Maestoso, E major, 4-4, to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro vivace, E minor, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

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Some find pleasure in characterizing Tchaikovsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and a waltz movement takes the place of the scherzo.

They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the tradition of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Memories, ou Essais sur la Musique" (Paris 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and twice repeats each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affected me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

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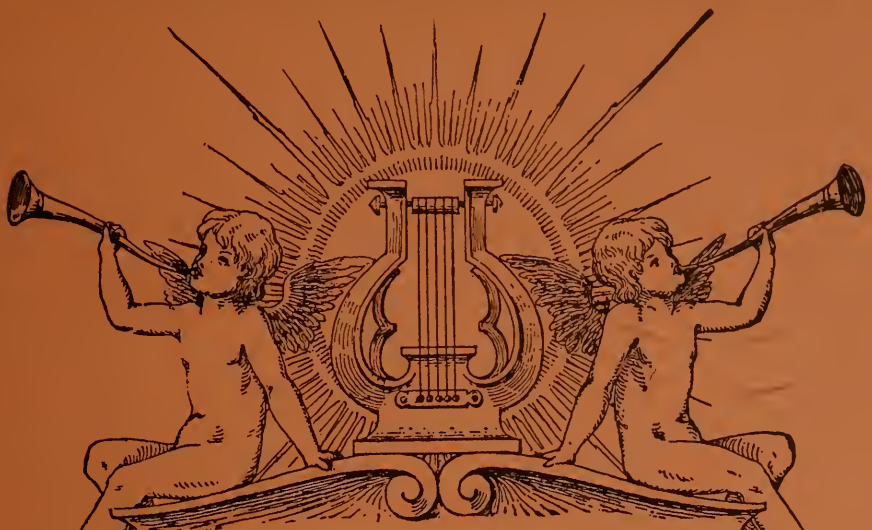
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Programme

WEDNESDAY EVENING, JANUARY 3, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
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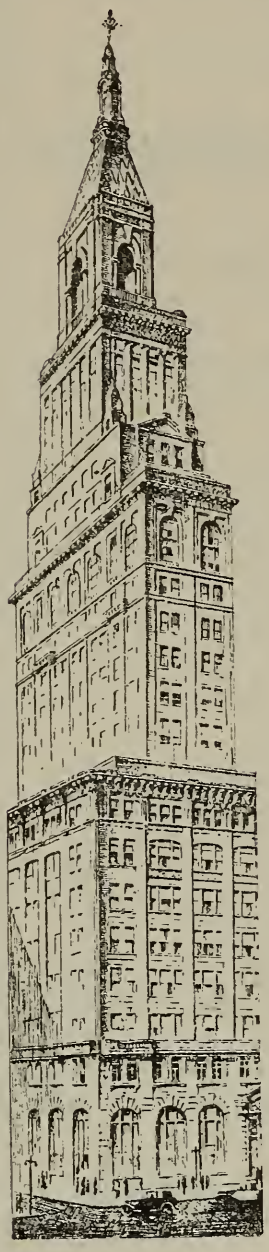
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Dr. SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, JANUARY 3

AT 8.15

PROGRAMME

Handel Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)

Solo Violins: R. Burgin, J. Theodorowicz

Solo Violoncello: J. Bedetti

I. Introduction; Allegro.
II. Presto.
III. Largo.
IV. Allegro.

Moussorgsky Prelude to the Opera, "Khovanstchina"

Strauss . . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, Op. 28

Sibelius Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

There will be an intermission of ten minutes before the symphony

A warning bell will be sounded two minutes before the end of the intermission.

Concerto Grosso, No. 5, in D major . . George Frideric Handel

(Edited by Gustav Friedrich Kogel*)
(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

Prelude to "Khovanstchina" . Modest Petrovich Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

This Prelude, which illustrates the coming of dawn over the Red Square in the Kremlin at Moscow, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, kettle-drums, harp, tam-tam,

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

and strings. The Prelude was performed for the first time in Boston by the Boston Symphony Orchestra on October 24, 1924, Dr. Koussevitzky, conductor.

The opera, which has for its subject the conflict between Old and New Russia at the end of the seventeenth century, was suggested to Moussorgsky by his friend Vladimir Stassov, the celebrated wit and music critic (1824–1906). "It seemed to me," Stassov wrote in 1872, "that the antagonism between Old and New Russia, the disappearance of one and the coming of the other, would furnish a fertile field for a drama or an opera, and Moussorgsky agreed with me. I thought to bring out in relief the noble figure of Dosifei, the leader of the *Raskolniki* (Old Believers), an energetic, intelligent, clear-seeing, experienced person, around whom would move Prince Khovanski, the representative of fanatical Russia, and Prince Golitzin, the representative of civilized Europe, that one was beginning to understand and appreciate even in the circle of the Tsarevna Sophie. Other characters were to be the pastor and his old sister; their niece; two female *Raskolniki*—Marfa, vibrating with youth and passion (something after the manner of Potiphar's wife); Susanne, malicious, fanatical; the child Peter the Great; the intelligent Sophie, in the midst of her fierce Streltzy; the suicide *en masse* of the heretics at the end of the opera, when Dosifei sees

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that Old Russia is on its deathbed to give place to the New—all this appeared to us, characters and situations, passionate material full of promise."

Oskar von Riesemann tells us that, in preparation for the opera, Moussorgsky "devoted himself to researches into the sectarian disputes of Old Russia and pored for months over the old chronicles in the monasteries of Moscow." (It was not until the summer of 1859 that he was able to see Moscow.)

"Khovanstchina" (accent on the first *a*) is a word of little meaning. "The last syllables are only a contemptuous suffix in Russian, like 'ery' in English," says Riesemann. "When the young Tsar Petro (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, with the design of seizing on the crown of the Russian Tsardom, he dismissed the whole affair with a contemptuous shrug, and the word, 'Khovanstchina!' and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovanski, father and son, were publicly hanged; but otherwise the conspiracy had no further result. So far as the Russian Empire was concerned, Moussorgsky, however, did not keep to historical facts in the dénouement of his opera."

Moussorgsky completed the first act in the summer of 1875. He had been hindered by his official duties, the troubles attending the production of "Boris Godounov," and he already had plans for the comic opera, "The Fair at Sorotchintzy," in his head. He had also written some of his best works in this period. He had to work out the whole dramatic scheme of "Khovanstchina" and write every line of his libretto. The second act was ready in December, 1875, with the exception of a quintet. In 1876 he wrote, "I find a great deal of it not what it ought to be." The third act was completed in May, 1876. Scenes in the fourth act are dated 1879–1880. There were sketches for the fifth as early as 1873, but they were worked out and put together only a few months before his death.

Rimsky-Korsakov, at a concert of the Free School of Music in Leningrad in the winter of 1879–80, conducted some fragments from the opera: the chorus of the Streltzy, Marfa's Song, and the "Dance of the Persian Slave Girls." Moussorgsky provided the orchestral accompaniment for the first two numbers—almost the only pages of the opera that he ever scored. In the years 1881–1882, Rimsky devoted himself to editing, arranging, and scoring of the opera, endeavoring to gain unity and consistency, cutting and adding when it was necessary, especially in the last act.

The first performance in Russia was in February, 1886,* by an amateur company in Leningrad, the Musical-Dramatic Society. The

*Riesemann gives this date. Some writers say 1885.

Imperial Theatre would not even consider a production until February, 1911. The production took place on November 7 of that year, with Chaliapin taking the part of Dosifei. The first performance outside Russia was at the Opéra, Paris, in 1913. Diaghilev was the producer, declaring that Rimsky-Korsakov had left "not one stone on another." Of the original work he entrusted the preparation of a new version to Stravinsky and Ravel: "It was a failure—nothing has ever been heard of the new version since. All that was published was the final chorus, rewritten by Stravinsky, which shows no special improvement on Rimsky-Korsakov's version." When Dr. Koussevitzky conducted the performance at the Paris Opéra in 1923, Rimsky-Korsakov's version was reinstated.

Moscow heard the opera in 1897; a Russian company performed it in London on July 1, 1913; Sir Thomas Beecham revived it in London (in English) on October 26, 1917; Frankfort-on-Main heard it on February 19, 1924.

The "Dance of Persian Women" from the opera was performed by the Boston Symphony Orchestra, Dr. Koussevitzky conductor, on October 30, 1925. The first performance in the United States was by the Russian Symphony Society, Modest Altschuler conductor, on February 25, 1905.

"Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner,—in Rondo Form," for Full Orchestra, Op. 28 Richard Strauss

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was produced at a Gürznich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Emil Paur conductor, on February 22, 1896.* It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, October 13, 1916, November 12, 1920, March 31, 1923 (Bruno Walter conductor), December 12, 1924, October 15, 1926, November 8, 1929, May 1, 1931, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Apthorp was one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned, —roguish manner," or, as Krehbiel suggested, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery." As Krehbiel well said: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginery. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the

* There was a performance at Chicago on November 15, 1895.

scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

* * *

There has long been a dispute as to whether Till Eulenspiegel lived and played his pranks. According to Murner, an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölin, near Lübeck, in 1350 or 1353. His tombstone, with an owl and looking glass on it, is still shown at Mölin; there are personal relics of the jester on exhibition. The stone, however,



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is of the seventeenth century. J. M. Lappenberg, who edited Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century; that Murner, writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own, insisting that he was born at Damme near Bruges; that he died there; and there, too, is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says this stone is the stone of a poet Van Marlani, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterwards.

It is said that Tile's father was named Claus or Claas, and his mother's name was Anna Wibeke. Eugene Bacha, a Belgian, described Tile:

"A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet; he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimble wit over bourgeois dullness, foolish haughtiness, and vanity."

SIBELIUS: Nationalist Composer of Finland

By Neville Cardus.

Sibelius is frequently called a "national" composer. It is a convenient classification, so long as we know exactly what it means, and how little it means to the essential genius of the man. There has been much loose talk in recent years about "nationalism" in music. A composer is not necessarily going to express the spirit of his country simply by exploiting a few folk tunes. As a fact, the most national music ever written contains scarcely a bar of folk music;

I refer to *The Mastersingers,* which is German—*echt Deutsch*—through and through, yet, none the less, is in every bar original and personal Richard Wagner. Likewise with the Second Symphony of Elgar; it is as English as a Gloucestershire lane or a Three Choirs Festival, but no folk idioms are employed. True nationalism cuts deeper than an external trick or recipe of flavouring; with a great composer, a national colour or idiom is merely a matter of accent, probably quite unselfconscious. Goethe was a German in so far as he spoke German, but his appeal, the substance of his work, was universal. So with Sibelius. There is no mistaking the place, the very latitude, wherein his music has had birth. It obviously does not come from Vienna, Paris, or Leipzig. There is a certain remoteness of melodic cadence in Sibelius, a starkness of rhythm, and a lack of warm and comfortably sensuous colour: these characteristics announce that the composer lives far away from the high-road of European music; they announce also that he is an independent spirit, lonely, maybe, but not at all concerned about his loneliness, or even aware of it. Not since Beethoven has there been a composer of more than Sibelius's directness of statement and absolute indifference to the ordinary "civilized" reactions to music—reactions which are more or less quite sensuous and the result of habit, or vogue. People who bring to their enjoyment of music picturesque ideas, and associations of their own, can easily get the sense in a Sibelius symphony of a Finnish scene; the tremolo of the strings, the frail flickering wood-wind, the absence of high lights—here are hints of a habitation where the sun is not too friendly, where mists hide the landscape, and where life has no use for the glass of fashion. There is no harm in approaching Sibelius this way. The man must be seen and *felt* in his homeland; his bardic strain and attitude must be understood—but at the same time, they must be taken for granted, taken in our æsthetic stride, so to say, as we attend to the things that Sibelius is saying to us as he, a Finn in a Finnish setting, speaks the universal language of music—speaks it, as every composer has done and must do, with the accent of his particular race. The local colour in Sibelius, the "Finlandia" tang and

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texture, are secondary attributes in the style of the composer; what really matters is the internal psychology and the highly individual means of expression which lie below the "nationalist" surface.

William James once divided human nature into two classes: the tough and the tender-minded. Sibelius belongs to the tough thinkers. That is to say, he cares little for the cosy amenities of the drawing-room of men and women. And he certainly does not woo the impressionable senses. He even lacks manners, urbanity. He comes into the cultivated company of art in his everyday clothes, and disregards etiquette. Do not mistake me; I am not saying that Sibelius is a kind of musical savage; he is, indeed, the subtlest thinker of all modern composers. But his culture is not conscious of class; he is neither an aristocrat nor a democrat. He is what he is—and speaks his mind. Within the scope of an austere strength of direction, he reveals himself a full man, with head and heart, sinew and sensibility, power and sudden meltings into tenderness. But always is he a man living alone and by himself. There are no women in the music of Sibelius. Like Beethoven, he seldoms makes a ballad to a mistress's eyebrow. The world of a Sibelius symphony is curiously uninhabited, a world prior to the small and transient drama of human love and hate and hope and despair. If these properties of emotion come into Sibelius's music at all, they are as though abstracted from individual experience; the emotions are there, but not the usual sense of the ego participating in them. Sibelius deals with the basic material of human feeling and consciousness; not with this man's or that woman's brief and possibly irrelevant wallowings in it. His music is timeless and sexless; for this reason, it may turn out to be the most overwhelmingly universal in its appeal of all the music of our time, and of any since the first movement of the Ninth Symphony of Beethoven. Sibelius may be said to have kinship with the Beethoven of the Ninth Symphony and the late quartets. But, unlike Beethoven, Sibelius is never didactic. The universe of his symphonies is unpeopled; no need, then, to point out sermons in stones or books in the running brooks of the Finnish scene. The great thing in Sibelius's music is the impersonal emotion—and the personal art.

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Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings lead to the recapitulation. The quaint first theme ap-

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

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pears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums, double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos.

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There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld [New York, 1920]).

* * *

Mr. Cecil Gray finds in the Second Symphony a great advance over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the ninteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing

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and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion of sneer at the convention of the 'happy ending,' of which the orthodox symphonic Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them; his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

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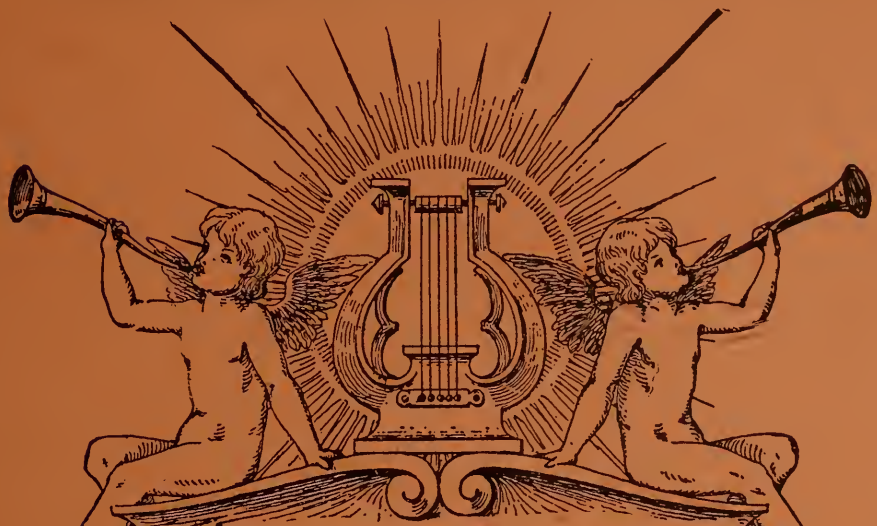
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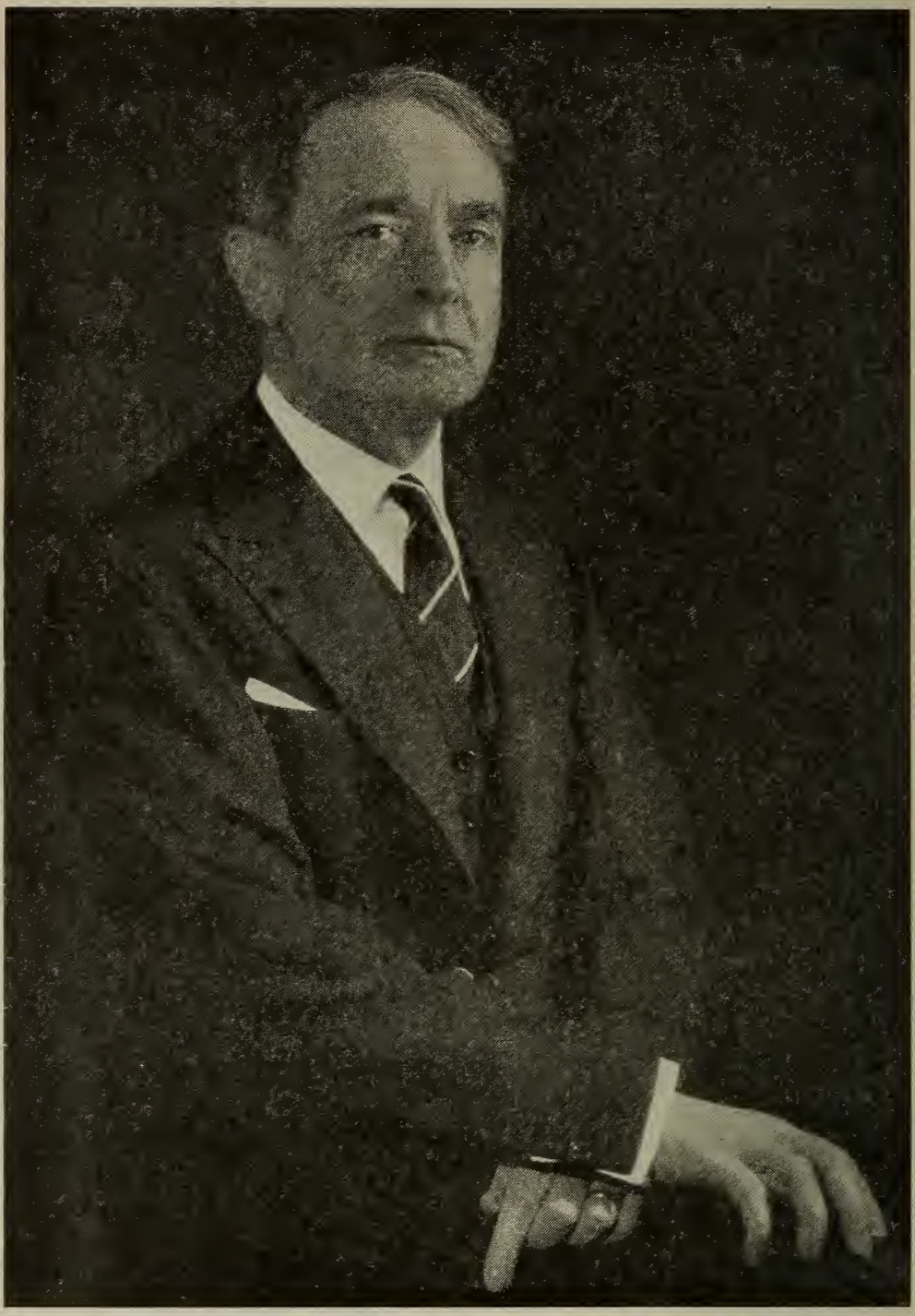
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SMITH COLLEGE, DEPARTMENT OF MUSIC

Boston Symphony Orchestra

Fifty-third Season, 1933–1934

Dr. SERGE KOUSSEVITZKY, Conductor

MONDAY EVENING, FEBRUARY 26

AT 8.15

The programme has been changed as follows:

Vaughan Williams . . . Fantasia on a Theme by Thomas Tallis for String Orchestra

Scriabin "Le Poème de l'Extase," Op. 54

Brahms Symphony in E minor No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

There will be an intermission of ten minutes before the symphony

JOHN M. GREENE HALL . . NORTHAMPTON

SMITH COLLEGE, DEPARTMENT OF MUSIC

Boston Symphony Orchestra

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MONDAY EVENING, FEBRUARY 26

AT 8.15

PROGRAMME

Vaughan Williams . . . Fantasia on a Theme by Thomas Tallis for String Orchestra

Scriabin "Le Poème de l'Extase," Op. 54

Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission of ten minutes before the symphony

Fantasia on a Theme by Thomas Tallis for Double-Stringed Orchestra Ralph Vaughan Williams

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The Fantasia was published in 1921. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The first performance in Boston was on October 27, 1922, Mr. Monteux conductor.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third desk of each group (or in the case of the contrabass by the first player of the second desk) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other partes (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.

The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

Why fumeth in sight: the Gentile spite
In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

*
* *

Little is known of the early life of Tallis. He is supposed to have been a chorister at St. Paul's Cathedral, or the Chapel Royal Henry VIII. frequently visited—Waltham. That may account for the appointment of Tallis as organist to the Abbey there. When he left Waltham, he was paid 20 shillings as wages and 20 shillings "in reward." He entered the Chapel Royal as a Gentleman. He was married in 1552, and lived with his Joan "in love full three and

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thirty years." In 1557 he received from Mary Tudor—he was one of the Gentlemen of her chapel—a twenty-one years' lease of the manor of Minster, the only sign of royal favor shown him for nearly forty years of service, as he remarked in a petition to Queen Elizabeth, was granted to Tallis, in association with William Byrd, the monopoly of publishing music for a term of twenty-one years. They petitioned Elizabeth for the lease of lands to compensate them for losses from the working of the monopoly. Property to the value of £30 was leased to them without fine. Tallis was buried at Greenwich in the parish church, where a brass plate containing this epitaph was to be seen until the church was rebuilt early in the eighteenth century:

Entered here doth ly a worthy Wyght
Who for long Tyme in Musick bore the Bell:
His Name to shew, was Thomas Tallys hyght.
In honest vertuous Lyff he dyd excell.
He serv'd long Tyme in Chappell with grete prayse
Fower Sovereygnes Reygnes (a thing not often seen)
I mean Kyng Henry and Prynce Edward's Dayes,
Quene Mary, and Elizabeth our Quene.
He maryed was, though Children he had none
And lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whos Name yclyipt was Jone,
Who here entomb'd him Company now bears.
As he dyd lyve, so also did he dy.
In myld and quyet Sort (O! happy Man)
To God ful oft for Mercy did he cry.
Wherefore he lyves, let Death do what he can.

He left forty shillings for the benefit of the poor of Greenwich—his widow to distribute six loaves every Friday; to old colleagues of the Chapel Royal 3£ 6s. 8d. for a feast; and his interest in the music printing monopoly to his godson Thomas Byrd, after William Byrd. Tallis wrote a great amount of music. His most remarkable work was a forty-part motet—*Spem in alium non habui,* for eight five-part choirs.—Herbert Hughes.

"The Poem of Ecstasy," Op. 54.

Alexander Nicholaevich Scriabin

(Born at Moscow, on Christmas Day, 1871[?]*; died there on April 14, 1915)

"Le Poème de l'Extase" was performed for the first time by the Russian Symphony Society of New York in New York, December 10,

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, apparently beyond doubt, that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the Russian calendar. Riemann's "Musik Lexikon" (1922) gives January 10 (N.S.) 1872, as the date of Scriabin's birth.

1908. Modest Altschuler conducted. It was afterwards performed in Moscow, when Mr. Blumenfeld conducted, and in 1909 at Leningrad at one of the Belaïev Symphony concerts. It was performed in London, April 4, 1910, when Dr. Koussevitzky conducted the tenth concert of the London Symphony Orchestra.

Modest Altschuler, as conductor of the Russian Symphony Society of New York, did much in the interest of Scriabin. He brought out Scriabin's Symphony No. 1 on February 28, 1907, when the composer was present; the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, "Le divin Poème," on March 14, 1907; "Prometheus" in March, 1915.

Scriabin's "Reveries" for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900. We were indebted to Mr. Altschuler in 1910 for the following information about "The Poem of Ecstasy":—

"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the 'Poème de l'Extase' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

Mr. Modeste Altschuler has interesting letters written by Scriabin covering the period of his sojourn in the United States and Mr. Altschuler's journey to Russia in 1907, the aim of which was to secure a subsidy from the Russian Government for the Russian Symphony Orchestra in New York. Scriabin was very anxious to assist Mr. Altschuler in his mission. The letters plainly indicate his anxiety. Those letters will appear in Mr. Altschuler's Memoirs, which a Russian historian was taking down in November, 1930, when Mr. Altschuler was conductor of the Hollywood Symphony Orchestra.

Scriabin wrote from Paris in the spring of 1907 that he had finished "The Poem of Ecstasy." In a letter to Jacob Altschuler he asked, "What is the matter with La Liberté?" There is this editorial note: "'La Liberté' is a French Canadian and a piano pupil of Scriabin. According to Modest Altschuler, La Liberté possesses the original draft of Scriabin's orchestration of 'The Poem of Ecstasy.' The revised instrumentation now in use was made that summer (1907) by the composer and Modest Altschuler together, in Switzer-

land, where they spent two weeks together." The editor of the letters was Bruno David Usher of the Los Angeles *Evening Express.*

It has been said that the subject of "Le Poème de l'Extase" begins where that of "Le divin Poème" leaves off. The three divisions of the latter symphony, movements joined together without a pause, are "Luttes," "Voluptés," "Jeu divin" (creative force consciously exercised).

"Le Poème de l'Extase," which is said "to express the joy of untrammelled activity," was completed in January, 1908, in Switzerland, the month of the Fifth Sonata, which, it is said, was written in three or four days. It is scored for these instruments: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle gong, bells, deep chime in C, celesta, two harps, organ, and the usual strings.

The first performance in Boston was by the Boston Symphony Orchestra, October 22, 1910; the second was on October 19, 1917; the third was on October 22, 1920; the fourth on October 10, 1924; the fifth on January 21, 1927; the sixth on November 9, 1928, the seventh on January 29, 1932.

Scriabin wrote a poem in Russian for this orchestral composition. The poem was published at Geneva, Switzerland, 1906. Mr. Altschuler kindly lent his copy of it. A literal translation into English was made by Mrs. Lydia L. Pimenov-Noble of Boston expressly for the Programme Book of October 22, 1910. This translation was reprinted in the Programme Book of October 19, 1917. The poem is very long, too long for reprinting today. There are verses that recur like a refrain, especially the first lines:—

"The Spirit
Winged by the thirst for life,
Takes flight
On the heights of negation.
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
The Spirit playing,
The Spirit longing,
The Spirit with fancy creating all,
Surrenders himself to the bliss of love."

The Spirit is "exhausted with the whole gamut of sensations"; he is ready to sink into oblivion.

"But anew—
From the mysterious depths
Of the agitated Spirit
Stormily surges up

In threatening wave
An ugly crowd
Of wild terrors;

.

But suddenly—
The gay rhythms
Of a bright premonition
In him are born.

.

Wonderfully has he comprehended
The divine force
Of his will,

.

He wishes victory,
He is victorious,
He triumphs!
And rejoicing he can
To his beloved world
At once return."

Yet again is the peace of the Spirit broken, and by what?

"No disquieting rhythms
Engloom thee,
No horrid spectres menace thee.
'Tis the disintegrating poison
Of monotony,
That worm of satiety,
That eats up feeling.
And with a cry of pain
The universe resounded:
Something else!
Something new!
By pleasure exhausted,
By pleasure, not by life,
The Spirit takes flight
Into the domain of grief and suffering.
In free return to the world of turmoil and troubles
He marvellously comprehends
The meaning of the mystery of the depths of evil.
Again open the black maws,

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Again they yawn, threaten to engulf,
Again the struggle and effort of the will,
The desire to conquer all.
Again there is victory, again intoxication,
And rapture.
And satiety.
With quickened rhythm
Let the pulse of life beat stronger!
O, my world, my life,
My blossoming, my ecstasy!"

At last.

"The Spirit comprehends himself
In the power of will
Alone, free.
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.

He comprehends himself
In the thrill of life,
In the desire for blossoming,
In the love-struggle.
The Spirit playing.
The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom."

The poem ends with a rhapsodic invocation of the poet to the world he has created:—

"'O pure aspirations,
I create thee,
A complex entity.
A feeling of bliss
Embracing all of you.
I am a moment illuminating eternity.
I am affirmation,
I am ecstasy.'
By a general conflagration
The universe is embraced.
The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring,
What menaced—
Now is excitement,
What terrified
Is now delight;
And the bites of panthers and hyenas have become
But a new caress,

A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With a joyful cry,
'I am.'"

* *
*

Scriabin's father, Alexander Ivanovich, was a lawyer; his mother, Luboff Petrovna Stchetinin, a brilliant pupil of Leschetizky at the Leningrad Conservatory, died of consumption on the shore of Lake Garda in April, 1873, when the boy was hardly a year old. He was brought up by his grandmother and an aunt. When he was six years old he showed a remarkable musical ear and an equally remarkable memory. Intended for the army, he was placed in the Moscow Cadet Corps when he was ten years old, but he took pianoforte lessons of G. E. Konus, later of Zvieriev, and lessons in theory of Tanéïev. He was a cadet in his final course, also a candidate for the Moscow Conservatory of Music, where he studied counterpoint with Tanéïev, and the pianoforte with Safonov. "His taste for composition was to have been cultivated by that ephemerally famous composer, Arensky, who confessed his entire failure to discover any remarkable symptoms of such gifts." Scriabin, disgusted, left his class. At the Conservatory he met the great patron and publisher of music, Belaïev, with whom he became intimate. Belaïev recognized Scriabin's talent. When the latter ended his course in 1891, Belaïev organized a European tour for him. The young virtuoso played in Amsterdam, Brussels, The Hague, Paris, Berlin, and on his return in Russian cities. In the years 1893 to 1897 he toured as a pianist, travelled for pleasure, and composed; for Belaïev, who became the sole publisher of Scriabin's music, made a favorable pecuniary arrangement. In 1897 Scriabin became professor of piano playing at the Moscow Conservatory. In Moscow he was not appreciated as a composer; there was strenuous opposition on the part of professional musicians, while the public, not understanding his compositions, was indifferent or hostile; but Belaïev, Koussevitzky, Safonov, Gunst, Conus, and a few others, were his enthusiastic friends. Early in 1903 he resigned his position and gave his time to composition. In 1904 he dwelt at St. Beatenberg, Switzerland. In the winter he went to Paris, where his third symphony, "The Divine Poem," was performed for the first time by Arthur Nikisch (May 29, 1905). For many years he was a wanderer, but



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he returned often to St. Beatenberg, and going to Brussels in the fall of 1908 he remained there two years. He became a theosophist. "We are told," says Dr. Hull, "that Scriabin's theosophy grew out of his music. I can imagine rather that when Scriabin encountered theosophy he immediately embraced a system which harmonized so well with his prevailing musical moods. I do not think, however, we ought to judge theosophy by his music, or his music by theosophy."* In 1905–06 he was near Geneva. From February, 1906, until December 2, 1906, he lived in Geneva. In December he came to the United States. He made his first appearance as a pianist in New York at a concert of the Russian Symphony Orchestra, December 20, when he played his concerto for pianoforte with orchestra. He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston. Returning to Paris, he spent the summer of 1907 at St. Beatenberg, the winter at his father's, who, having left, some years before, Erzeroum, where he had been Consul, made Lausanne his dwelling-place. Then came the two years in Brussels. In December, 1908, he took with his "Poem of Ecstasy" the second prize (700 roubles), founded by Belaïev "In Memory of Glinka." The first prize (1,000 roubles) was awarded to the symphony of Rachmaninoff. Leaving Brussels, Scriabin settled in Moscow. He made tours with Koussevitzky, visited Beatenberg again (1911), toured in Holland, Germany, and Russia. Early in 1914 he visited London for the first time, where he played his concerto (March 14), heard his "Prometheus," which had been brought out there the year before, and gave piano recitals. The war broke out, but he fulfilled engagements in Moscow, Leningrad, and Charkoff. A boil on his lip, which had troubled him in London, appeared again in 1915. It developed into a carbuncle and blood-poisoning set in. "During one of his terrible paroxysms of pain, Scriabin's mind flew back to the English people. He would be 'more self-possessed,' he observed, 'like the English.'" He died on Tuesday morning, April 14, 1915. All the chief Russian musicians attended the funeral Mass on April 16. The procession was through crowded streets. The coffin was borne the whole route to a cloister of the Devitschy Monastery, where he is buried. "A number of young people with linked hands made a chain along the procession, singing the great Russian anthem for the dead, 'Eternal Peace to Him.'"

Tania Scriabin, the wife of the composer, starved to death at Moscow during the last Revolution.

* * *

"He had made for himself a curious personal religion, a bizarre mixture of theosophy and neoplatonism and Bergsonian philosophy, a faith that prescribed transport; and these works (symphonic poems) were in part conceived as rituals. They were planned as ceremonies of elevation and deification by ecstasy, in which performers and auditors engaged as active and passive celebrants. Together they were to ascend from plane to plane of delight, experiencing di-

*"Scriabin" by Dr. A. Eaglefield Hull (London, 1916), p. 48. See also in this volume the chapter "The Sources of his Inspiration," pp. 254–258.—Ed.

vine struggle and divine bliss and divine creativity. The music was to call the soul through the gate of the sense of hearing, to lead it, slowly, hieratically, up through circle after circle of heaven, until the mystical gongs boomed and the mass emotion reached the Father of Souls and was become God.

"There are solemn and gorgeous pages in the symphonic poems of Scriabin. And yet, despite their effulgence, their manifest splendors, their hieratic gestures, these works are not his most individual and significant. Save only the lambent 'Prometheus,' they each reveal to some degree the influence of Wagner. The 'Idyl' of the Second Symphony, for instance, is dangerously close to the 'Waldweben' in 'Siegfried,' although, to be sure, Scriabin's forest is rather more the perfumed and rose-lit woodland, Wagner's the fresh primeval wilderness. The 'Poème de l'Extase,' with its oceanic tides of voluptuously entangled bodies, is a sort of Tannhäuser 'Bacchanale' modernized, enlarged, and intensely sharpened. For, in spite of the fact that at moments he handled it with rare sympathy, the orchestra was not his proper medium. The piano was his instrument. In this proposed union of the arts, Scriabin's aim was to have been the production of an ecstatic state, affording a glimpse of higher spiritual planes."

* * *

These orchestral compositions of Scriabin have been performed at the Friday and Saturday concerts of the Boston Symphony Orchestra in Boston:

1910. October 22, "The Poem of Ecstasy." Mr. Fiedler, conductor.
1917. October 19, "The Poem of Ecstasy." Dr. Muck, conductor.
1920. October 22, "The Poem of Ecstasy." Mr. Monteux, conductor.
1924. February 29, "The Divine Poem." Mr. Monteux, conductor.
1924. October 10, "The Poem of Ecstasy." Mr. Koussevitzky, conductor.
1925. March 27 and May 1, "Prometheus." Mr. Koussevitzky, conductor.
1926. January 29, "The Divine Poem." Mr. Koussevitzky, conductor.
1927. January 21, "The Poem of Ecstasy." Mr. Koussevitzky, conductor.
1928. November 9, "The Poem of Ecstasy." Mr. Koussevitzky, conductor.
1932. January 29, "The Poem of Ecstasy." Dr. Koussevitzky, conductor.
1933. October 6, "The Poem of Ecstasy." Dr. Koussevitzky, conductor.

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Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without

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the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he admitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.' "

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Manneheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Philharmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the predecessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

*
* *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

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"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to anyone who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

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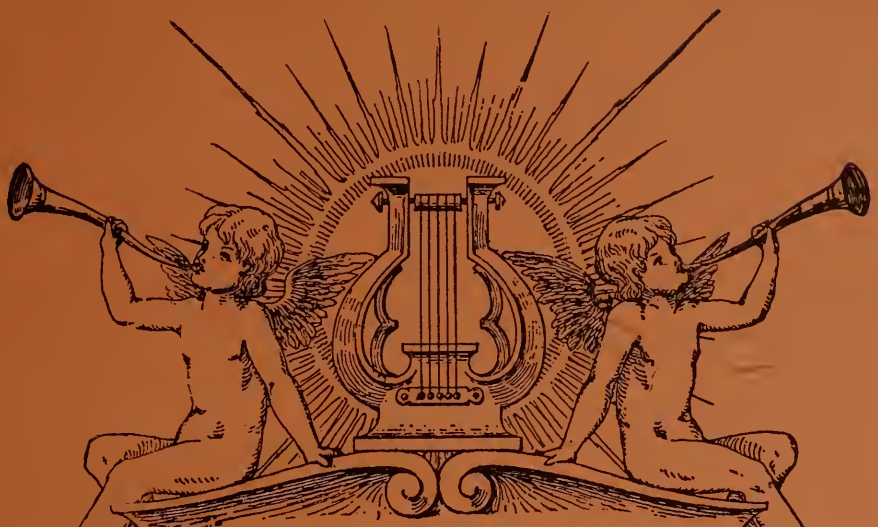
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AT 8.25

PROGRAMME

Stravinsky Suite from the Ballet, "Petrouchka"

Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies —The Dance of the Coachmen and Grooms—The Masqueraders.

Sibelius . . Concerto for Violin and Orchestra in D minor, Op. 47

I. Allegro moderato.
II. Adagio di molto.
III. Allegro ma non tanto.

Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

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Orchestral Suite from "Pétrouchka"

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13–26), 1911. It was produced at the Châtelet,* Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinsky, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"The Battle at Kerjenetz," from Rimsky-Korsakov's "Kitezh," and "Scheherazade" were also on the bill.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rules in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan†:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to

*"The Châtelet, the home of 'Michael Strogoff,' a retail shop of cheap emotions, the paradise of concierges, was well-nigh shaken to its foundations by the tornado of what was to be the first Russian season in Paris. The stage hands, gruff as they only can be in Paris, the administration, pedantic and stagnant, regarded us all as lunatics. *'Ces Russes, ah, là là, tous un peu maboule.'*"—Mme. Karsavina in her "Theatre Street."

"It took some years for the suppers at Larne's to come into fashion. Their best period was between 1908 and 1912. Leaving the Châtelet, all the swells of the Grande Saison de Paris met in the rue Royale. In the corner reserved for the Ballet Russe, where Diaghilev and Nijinsky devoured beefsteaks a la Chateaubriand, while Reynaldo Hahn and Jean Cocteau told amusing anecdotes, Marcel Proust, seated a little away, at an isolated table, wrote letters, mobilized the waiters, and enjoyed a chocolate barvaroise."—Gabriel Astruc in "Le Pavilion des Fantômes" (Paris, 1929).

† Published by Frederick A. Stokes Company, New York, 1917.

the raising of the first [curtain]* the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former.

*There are two curtains: one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

The ballet calls for these instruments: four flutes (two inter-

*"The Battle of Kerjenetz" from "The Legend of the Invisible City of Kitezh and the Virgin Fevronia," was played in Boston by the Boston Symphony Orchestra on October 30, 1925. The Prelude: Hymn to Nature; Bridal Procession, and the invasion of the Tartars, on March 4, 1927.

changeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettle-drums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Pierre Monteux, conductor, on November 26, 1920.

* * *

"'Pétrouchka' is the man-machine seen from without, seen unsympathetically, in its comic aspect. Countless poets before Stravinsky have attempted to portray the puppet-like activities of the human being, and 'Pétrouchka' is but one of the recent innumerable stage-shows that expose the automaton in the human soul. But the puppet show of Stravinsky is singular because of its musical accompaniment. For more than even the mimes on the stage, the orchestra is full of the spirit of the automaton. The angular, wooden



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gestures of the dolls, their smudged faces, their entrails of sawdust, are in the music ten times as intense as they are upon the stage. In the score of 'Pétrouchka,' music itself has become a little mannikin in parti-colored clothes, at which Stravinsky gazes and laughs as a child laughs at a funny doll, and makes dance and tosses in the air, and sends sprawling. The score is full of the revolutions of wheels, of delicate clockwork movements, of screws and turbines. Beneath the music one hears always the regular, insistent, maniacal breathing of a concertina. And what in it is not purely machinistic nevertheless completes the picture of the world as it appears to one who has seen the man-machine in all its comedy. The stage pictures, the trumpery little fair, the tinsel and pathetic finery of the crowds, the dancing of the human ephemeridæ a moment before the snow begins to fall, are stained marvelously deeply by the music. The score has the colors of crudely dyed, faded bunting. It has indeed a servant-girl grace, a coachman ardor, a barrel-organ, tintype, popcorn, fortune-teller flavor."—Paul Rosenfeld, in "Musical Portraits" (New York, 1920).

* * *

When "Pétrouchka" was revived by Bronislava Najinska at the Théâtre des Champs-Élysées, Paris, on November 30, 1930, André Levinson, reviewing the performance, regretted the departure from Fokine's choreography. Bénois, the author of the scenario was responsible for the changes and for some of the new settings. The three chief puppets no longer were in agitation on their iron feet. The old steps, the old gestures and grimaces regulated by Fokine, were no more seen. The ballet mistress danced well enough, but with too many entrechats and figures which were out of keeping with the stiff and barren movements of a puppet. Hardly anything remained of Pétrouchka's mute monologue and the Moor no longer flat on his belly adored a cocoanut. The famous entrance of the ballerina, the solo with trumpet, had became a *pas de deux*.

Mr. Richard Burgin was born in Warsaw on October 11, 1892. At the age of eight he studied with Lotto, later with Joachim in Berlin, and from the years 1908 to 1912 with Leopold Auer in Leningrad. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society on December 7, 1903. He came to New York in 1907 and spent a year and a half in this country, playing as soloist with Arnold Volpe's orchestra in Carnegie Hall in 1907, and in two recitals of his own in Mendelssohn Hall in the same year. He also played at the New York College of Music on April 3, 1908. In Eastern Europe he played, as soloist and in recitals, at Leningrad, Kiev, Moscow, Odessa, Copenhagen, and other cities. He has been concert-master and soloist of the Leningrad Symphony Orchestra, the Helsingfors Symphony Orchestra,

the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concert-master he had served, before he came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Fiedler and Nikisch, likewise as concert-master under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsingfors. He played Sibelius' Violin Concerto in Gothenburg, Stockholm, and Christiania under the supervision of the composer. At Stockholm and Christiania he was assistant teacher to Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet, which toured regularly from city to city, giving twelve recitals a season. In the fall of 1920 he became concert-master of the Boston Symphony Orchestra. In 1921 he organized with Messrs. Thillois, Fourel, and Bedetti the Richard Burgin String Quartet.*

Concerto, D minor, for Violin and Orchestra, Op. 47

Jan Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland)

This concerto was published in 1905. It was played by Carl Halir at Berlin on October 19 of that year. The first performance in the United States was at a concert of the Philharmonic Society of New York on November 30, 1906, Maud Powell, violinist. She played it with the Theodore Thomas Orchestra in Chicago on January 25, 1907.

*The Burgin String Quartet is now composed of Messrs. Burgin, Gundersen, Lefranc, and Bedetti.

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The first performance in Boston was at a concert of the Boston Symphony Orchestra on April 20, 1907, Mme. Powell, violinist, Dr. Muck, conductor. She played it again in Boston with the Boston Symphony Orchestra on March 9, 1912. There was a performance in Boston at concerts of the Boston Symphony Orchestra on March 1, 1929, and February 28, 1930. Richard Burgin, violinist.

Mrs. Newmarch says in her sketch of Sibelius: "With the advance of years he (Sibelius) has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The Violin Concerto, Op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish critics consider it to be far more acceptable in its revised form. Sibelius's Violin Concerto, like that of Tchaikovsky, has been pronounced impossibly difficult; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky."*

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

*Adolph Brodsky was the first to play Tchaikovsky's violin concerto (Philharmonic Concert, Vienna, December 4, 1881). The concerto was composed in 1878.

SIBELIUS: Nationalist Composer of Finland

By Neville Cardus.

Sibelius is frequently called a "national" composer. It is a convenient classification, so long as we know exactly what it means, and how little it means to the essential genius of the man. There has been much loose talk in recent years about "nationalism" in music. A composer is not necessarily going to express the spirit of his country simply by exploiting a few folk tunes. As a fact, the most national music ever written contains scarcely a bar of folk music; I refer to *The Mastersingers,* which is German—*echt Deutsch*—through and through, yet, none the less, is in every bar original and personal Richard Wagner. Likewise with the Second Symphony of Elgar; it is as English as a Gloucestershire lane or a Three Choirs Festival, but no folk idioms are employed. True nationalism cuts deeper than an external trick or recipe of flavouring; with a great composer, a national colour or idiom is merely a matter of accent, probably quite unselfconscious. Goethe was a German in so far as he spoke German, but his appeal, the substance of his work, was universal. So with Sibelius. There is no mistaking the place, the very latitude, wherein his music has had birth. It obviously does not come from Vienna, Paris, or Leipzig. There is a certain remoteness of melodic cadence in Sibelius, a starkness of rhythm, and a lack of warm and comfortably sensuous colour: these characteristics announce that the composer lives far away from the high-road of European music; they announce also that he is an independent spirit, lonely, maybe, but not at all concerned about his loneliness, or even aware of it. Not since Beethoven has there been a composer of more than Sibelius's directness of statement and absolute indifference to the ordinary "civilized" reactions to music—reactions which are more or less quite sensuous and the result of habit, or vogue. People who bring to their enjoyment of music picturesque ideas, and associations of their own, can easily get the sense in a Sibelius symphony of a Finnish scene; the tremolo of the strings,

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the frail flickering wood-wind, the absence of high lights—here are hints of a habitation where the sun is not too friendly, where mists hide the landscape, and where life has no use for the glass of fashion. There is no harm in approaching Sibelius this way. The man must be seen and *felt* in his homeland; his bardic strain and attitude must be understood—but at the same time, they must be taken for granted, taken in our æsthetic stride, so to say, as we attend to the things that Sibelius is saying to us as he, a Finn in a Finnish setting, speaks the universal language of music—speaks it, as every composer has done and must do, with the accent of his particular race. The local colour in Sibelius, the "Finlandia" tang and texture, are secondary attributes in the style of the composer; what really matters is the internal psychology and the highly individual means of expression which lie below the "nationalist" surface.

William James once divided human nature into two classes: the tough and the tender-minded. Sibelius belongs to the tough thinkers. That is to say, he cares little for the cosy amenities of the drawing-room of men and women. And he certainly does not woo the impressionable senses. He even lacks manners, urbanity. He comes into the cultivated company of art in his everyday clothes, and disregards etiquette. Do not mistake me; I am not saying that Sibelius is a kind of musical savage; he is, indeed, the subtlest thinker of all modern composers. But his culture is not conscious of class; he is neither an aristocrat nor a democrat. He is what he is—and speaks his mind. Within the scope of an austere strength of direction, he reveals himself a full man, with head and heart, sinew and sensibility, power and sudden meltings into tenderness. But always is he a man living alone and by himself. There are no women in the music of Sibelius. Like Beethoven, he seldoms makes a ballad to a mistress's eyebrow. The world of a Sibelius symphony is curiously uninhabited, a world prior to the small and transient drama of human love and hate and hope and despair. If these properties of emotion come into Sibelius's music at all, they are as though abstracted from individual experience; the emotions are there, but not the usual sense of the ego participating in them. Sibelius deals with the basic material of human feeling and consciousness; not with this man's or that woman's brief and possibly irrelevant wallowings in it. His music is timeless and sexless; for this reason, it may turn out to be the most overwhelmingly universal in its appeal of all the music of our time, and of any since the first movement of the Ninth Symphony of Beethoven. Sibelius may be said to have kinship with the Beethoven of the Ninth Symphony and the late quartets. But, unlike Beethoven, Sibelius is never didactic. The universe of his symphonies is unpeopled; no need, then, to point out sermons in stones or books in the running brooks of the Finnish scene. The great thing in Sibelius's music is the impersonal emotion—and the personal art.

Reprinted from the British Broadcasting Corporation programme, London, October 28, 1931.

Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over

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Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. It was then without the introduction. The first movement was afterwards greatly changed. Walter Niemann quotes Brahms as saying that it was no laughing matter to write a symphony after Beethoven; "and again, after finishing the first movement of the First Symphony, he admitted to his friend Levi: 'I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him (Beethoven) behind us.'"

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Manneheim, where Brahms conducted.

Why Dessoff? Brahms had written regarding the conductor of the Viennese Philharmonic concerts: "Dessoff now is absolutely not the right man in any way for this, the only enviable post in Vienna; there are special reasons why he continues to beat time, but not a soul approves. The orchestra has positively deteriorated under him." Dessoff had resigned this appointment in Vienna because the Philharmonic declined to play Brahms's Serenade in A major; and Brahms was attached to Carlsruhe, for Hermann Levi, the predecessor of Dessoff, had made it a Brahms city by introducing his works.

Richard Specht, stating that the first symphony made its way slowly—even Hanslick was far from being enthusiastic—attributes the fact largely to unsatisfactory interpretations.

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here William Foster Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to anyone who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

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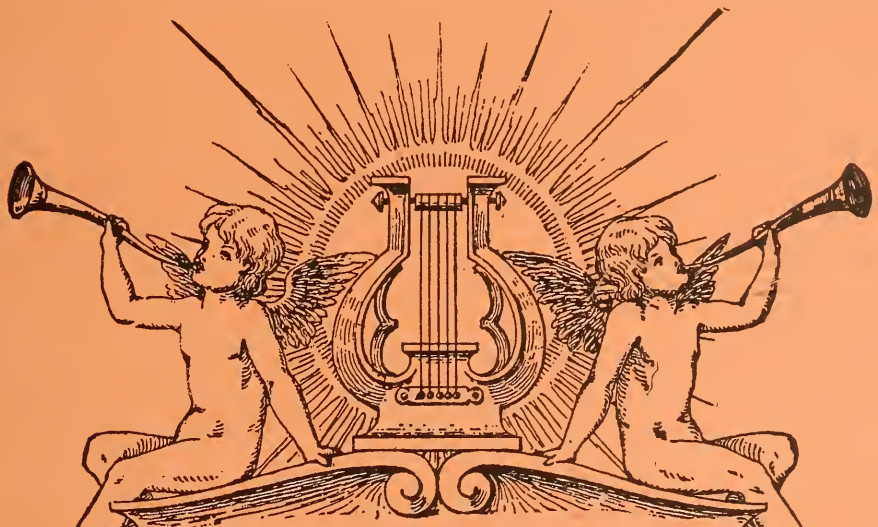


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Fifty-third Season, 1933—1934

Dr. SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, FEBRUARY 28

AT 8.15

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Vaughan Williams . . . Fantasia on a Theme by Thomas Tallis for String Orchestra

Stravinsky Suite from the Ballet, "Petrouchka"

Russian Dance—Petrouchka—Grand Carnival—Nurses' Dance—The Bear and the Peasant playing a Hand Organ—The Merchant and the Gypsies —The Dance of the Coachmen and Grooms—The Masqueraders.

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III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

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FANTASIA ON A THEME BY THOMAS TALLIS FOR DOUBLE-STRINGED ORCHESTRA RALPH VAUGHAN WILLIAMS

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The Fantasia was published in 1921. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The first performance in Boston was on October 27, 1922, Mr. Monteux conductor.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third desk of each group (or in the case of the contrabass by the first player of the second desk) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions

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and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other partes (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

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Why fumeth in sight: the Gentile spite
In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

*
* *

Little is known of the early life of Tallis. He is supposed to have been a chorister at St. Paul's Cathedral, or the Chapel Royal Henry VIII. frequently visited—Waltham. That may account for the appointment of Tallis as organist to the Abbey there. When he left Waltham, he was paid 20 shillings as wages and 20 shillings "in reward." He entered the Chapel Royal as a Gentleman. He was married in 1552, and lived with his Joan "in love full three and thirty years." In 1557 he received from Mary Tudor—he was one of the Gentlemen of her chapel—a twenty-one years' lease of the manor of Minster, the only sign of royal favor shown him for nearly forty years of service, as he remarked in a petition to Queen Elizabeth, was granted to Tallis, in association with William Byrd, the monopoly of publishing music for a term of twenty-one years. They petitioned Elizabeth for the lease of lands to compensate them for losses from the working of the monopoly. Property to the value of £30 was leased to them without fine. Tallis was buried at Greenwich in the parish church, where a brass plate containing this epi-

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taph was to be seen until the church was rebuilt early in the eighteenth century:

Entered here doth ly a worthy Wyght
Who for long Tyme in Musick bore the Bell:
His Name to shew, was Thomas Tallys hyght.
In honest vertuous Lyff he dyd excell.
He serv'd long Tyme in Chappell with grete prayse
Fower Sovereygnes Reygnes (a thing not often seen)
I mean Kyng Henry and Prynce Edward's Dayes,
Quene Mary, and Elizabeth our Quene.
He maryed was, though Children he had none
And lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whos Name yclyipt was Jone,
Who here entomb'd him Company now bears.
As he dyd lyve, so also did he dy.
In myld and quyet Sort (O! happy Man)
To God ful oft for Mercy did he cry.
Wherefore he lyves, let Death do what he can.

He left forty shillings for the benefit of the poor of Greenwich—his widow to distribute six loaves every Friday; to old colleagues of the Chapel Royal 3£ 6s. 8d. for a feast; and his interest in the music printing monopoly to his godson Thomas Byrd, after William Byrd. Tallis wrote a great amount of music. His most remarkable work was a forty-part motet—*Spem in alium non habui,* for eight five-part choirs.—Herbert Hughes.

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March 2 (see back cover) and Friday evening, April 6, 1934, at the Institute Box Office.

Orchestral Suite from "Pétrouchka"

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13–26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinsky, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"The Battle at Kerjenetz," from Rimsky-Korsakov's "Kitezh," and "Scheherazade" were also on the bill.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rules in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no

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soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]* the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former. The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakov's 'Kitezh.'†

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dar-

*There are two curtains: one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

†"The Battle of Kerjenetz" from "The Legend of the Invisible City of Kitezh and the Virgin Fevronia," was played in Boston by the Boston Symphony Orchestra on October 30, 1925. The Prelude: Hymn to Nature; Bridal Procession, and the invasion of the Tartars, on March 4, 1927.

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gomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *



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"'Pétrouchka' is the man-machine seen from without, seen unsympathetically, in its comic aspect. Countless poets before Stravinsky have attempted to portray the puppet-like activities of the human being, and 'Pétrouchka' is but one of the recent innumerable stage-shows that expose the automaton in the human soul. But the puppet show of Stravinsky is singular because of its musical accompaniment. For more than even the mimes on the stage, the orchestra is full of the spirit of the automaton. The angular, wooden gestures of the dolls, their smudged faces, their entrails of sawdust, are in the music ten times as intense as they are upon the stage. In the score of 'Pétrouchka,' music itself has become a little mannikin in parti-colored clothes, at which Stravinsky gazes and laughs as a child laughs at a funny doll, and makes dance and tosses in the air, and sends sprawling. The score is full of the revolutions of wheels, of delicate clockwork movements, of screws and turbines. Beneath the music one hears always the regular, insistent, maniacal breathing of a concertina. And what in it is not purely machinistic nevertheless completes the picture of the world as it appears to one who has seen the man-machine in all its comedy. The stage pictures, the trumpery little fair, the tinsel and pathetic finery of the crowds, the dancing of the human ephemeridæ a moment before the snow begins to fall, are stained marvelously deeply by the music. The score has the colors of crudely dyed, faded bunting. It has indeed a servant-girl grace, a coachman ardor, a barrel-organ, tintype, popcorn, fortune-teller flavor."—Paul Rosenfeld, in "Musical Portraits" (New York, 1920).

Symphony No. 2, D major, Op. 43

Jean Julius Christian Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem

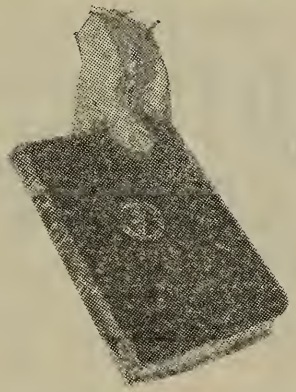
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by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Georg Schneevoight,* an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld [New York, 1920]).

* * *

Mr. Cecil Gray finds in the Second Symphony a great advance

*This statement was made in Boston by Mr. Schneevoight when, as a guest conductor of the Boston Symphony Orchestra on March 7, 8, 1924, he conducted this symphony, Beethoven's Overture to "Leonore," No. 3, Mozart's "Eine kleine Nachtmusik," and Strauss's "Don Juan."

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over the first. "If the First is the very archetype of the romantic picturesque symphony of the latter part of the nineteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of its dynasty and in many ways the best; the Second is the beginning of a new line, and contains the germs of immense and fruitful development. In addition, apart from an occasional suggestion of Tchaikovsky, it is entirely personal and original in idiom from beginning to end." He speaks of the inversion of the usual construction of a first movement; for Sibelius introduces "thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation. . . . In this movement one can detect several distinct groups of thematic germs, none of which can claim the right to be regarded as the most important." Nor in the second movement does one find the contrast between a lyrical chief subject and a more virile second subject. A second lyrical subject enters, for "The melancholy, reflective first subject is quite unequal to the task of coping with the violent opposition it arouses." The Scherzo is more conventional in form and style, apart from the Trio, "which is built upon a theme beginning with no fewer than nine repetitions of the same note." The Finale follows the tradition. It is "ceremonious, rather pompous, perhaps, here and there. In these days of cynicism and disillusion, it is of course the fashion of sneer at the convention of the 'happy ending,' of which the orthodox symphonic

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Finale is the musical equivalent, and it is certainly true that most modern attempts to conform to it ring hollow and insincere. We of the present generation simply do not feel like that; we find it difficult to be triumphant, and we have no doubt excellent reasons for it. The fact remains that it is a weakness and a deficiency in us, and there is something of sour grapes in the contemporary attitude towards those artists of an earlier generation who have achieved the state of spiritual serenity, optimism, and repose which makes it possible for them to conclude a work convincingly in this manner. Sibelius is one of them: his triumphant final movements, so far from being due to a mere unthinking acceptance of a formal convention, correspond to a definite spiritual reality."

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